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Sarah Caldwell found real 'Norma'

BSG 6/20/71

By Michael Steinberg
Globe Staff

I thought Sarah Caldwell's Opera Company of Boston production of Bellini's "Norma" (Aquarius Theater, June 11 and 13) was marvelous, and I want to say something more about why.

That begins with the work itself. The story, adapted from an enormously successful play by a now forgotten playwright, Alexandre Soumet, is strong and, in all its simplicity, psychologically rich. Norma is a Druid High Priestess in Gaul during the Roman occupation, torn between her devotion to her own people and her love for the Roman proconsul by whom she has two children. The action begins at the point where Pollione, the Roman, has tired of Norma and has laid siege to Adalgisa, a very young priestess. Adalgisa does not know of Pollione's association with Norma, but finding out throws her into painful conflict, too. For Pollione, the switch from Norma to Adalgisa seems to have been untroubled, but at the end, when inescapably confronted with Norma's nobility, he also finds himself facing an extraordinary choice. Norma chooses death as expiation for the betrayal of her world, Adalgisa chooses her devotion to that world and particularly to Norma rather than her desire to run away with Pollione, and Pollione, when he recognizes Norma for what she is, chooses death with her.

For all this, the 29-year-old Bellini found an amazing music, which, within a rather conventional frame made in part of the brilliant and elegant bel canto opera and part of the solemn Gluck-Cherubini-Spontini tradition, moves freely and at a remarkable level of inspiration to articulate the situations and events of the examples of Bellinian "lyricism in excelsis," but the special character of "Norma" resides in its dramatic scenes (Norma with her children) and even more in those that make a synthesis of lyric substructure and declamatory superstructure (particularly Norma's first scene with Adalgisa and her confrontation in the finale with Pollione).

People generally think of "Norma' as a singers' opera, as a vehicle for a soprano or perhaps for a soprano and a mezzo. What made the performances here so beautiful came out of Sarah Caldwell's determination to find the drama in "Norma." She succeeded, and in areas where most directors of "Norma" have not even tried, succeeding, for example, in putting on the stage an Adalgisa who makes Pollione's desertion of Norma believable, in giving us a Pollione whose final return to Norma is consonant with the rest of his behavior, and in giving some sense of what life is like for a people under foreign occupation, that being most necessary if we are to feel anything at all about the situation of Norma herself.

In Beverly Sills, who was singing the role for the first time, Sarah Caldwell found a Norma who would not be a star about whom everybody and everything else moved in an ancillary capacity, but who could be worked with so as to become a piece — the central one, to be sure — in the drama of three passionate people faced with terrible choices, terrible because either way there is betrayal of something vital.

The two performances, but particularly Sunday's, were the most beautiful I have experienced with Sills. To begin on the surface, she sang it superbly, with unfailing musical taste, resourcefully, easily. It was a demonstration of her remark in an interview that, in spite of is murderous reputation, Norma was not vocally a difficult role if you know how to sing.

But I remember Sills once saying something to the effect that she would give anything to be able to sing like Callas, and in these performances I began to see how she might. The timbre of her voice is less individual, therefore less interesting and not in itself so moving, but she sang this time with an awareness of words that I have never felt in her Italian roles before, with an inwardness, an economy, an absence of sentimentality (there was none of that sadsack pout on which she has sometimes relied in the pass), in a word, with a maturity that was new. She has always been an excellent musician and singer, an able actress who could use these resources to be amusing or pathetic on the stage and always commanding, but now — and it was very, very moving — there was as well a sense of the remarkable woman inside the singer.

Hers was a domestic, private sort of Norma; at least, her most official moments like her first entrance or the summons to war, were the ones by which I was least convinced. She was too much the popular and beautiful head counsellor at a pretty classy girls' camp. But then Norma is a private sort of role. Even "Casta diva" is not a public performance so much as a meditation, rapt and mystical, and Sills's singing of it was extraordinary for being so inward: it was a hymn, not a bel canto display, and the key word was "casta" (chaste). Most of our views

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skill created marvelous 'Norma' BSG 6/20/71

saying to her assembled people, "now I am going to tell you who I really am."

Except maybe for Callas in the early fifties, it seems that among Normas we have had to choose among those who understood its drama, but could not manage it vocally (the later Callas and, on a much lower plane, Suliotis), or the soprano who could vocalize "Casta diva" exquisitely and "Bello a me ritorna" brilliantly, though catching nothing whatever else (Sutherland), or even those who flunked in both departments (Milanov). In Beverely Sills, we have a real Norma.

Norma is tormented by the completeness of her commitment to her two irreconcilable paths; she is a mature woman who has lived. Adalgisa is young, exploding with vitality, without experience, terribly vulnerable, and the more so because she is a passionate creature, also one inclined toward complete commitment. She is woman-to-be, if you will, and to Pollione she is like a reincarnation of the young Norma with whom he had fallen in love years before.

I was wrong when in an earlier article I suggested that for Pollione it was simply a matter of taking up with someone younger and prettier. As Adalgisa was portrayed by Beverly Wolff and as Pollione's character was drawn by John Alexander, I saw that Pollione's choice, though cruel to Norma and to their children, was a statement of "yes, this woman specifically, and I know exactly why." It was a knowingly made choice, and Pollione's series of choices — the magnificent Norma, the impulsive attempt to recapture through Adalgisa the magic of the beginnings of that love, the perception that what he wanted was the real Norma, not her teenage surrogate — was consonant all the way through. For once, then, Pollione was not a playboy, but a man who made Norma's devotion and Adalgisa's completely credible.

Beverly Wolff and John Alexander gave beautiful performances, too. Miss Wolff is a problematic singer. Her voice is exciting in a metallic, raw sort of way, but she has a wildcat technique that pretty consistently gets her into trouble above G. To cast her as Adalgisa was therefore risky, but in the context of a "Norma" production that compelled one to see it as drama, I would not for any amount of sheer euphony have traded away what she offered in musicality, intensity, truthfulness, and credibility. I though often of Walter Felsenstein's "Euphony alone leaves me untouched; I expect a statement." Beverly Wolff is a singer who makes statements. Some euphony-fanciers were not happy, and on Sunday one, when Miss Wolff did indeed get momentarily derailed just before "Mira, o Norma," let out a loud "boo" in midphrase. With all awareness of its defects, I found it very right, very in place as a performance.

John Alexander sang cleanly, really well on Friday, then blossomed wonderfully on Sunday. He is no actor, but he was careful, dignified, and consistent, and his singing was sensitive to words and to the musical line as well as strikingly varied in timbre and dynamics. Beyond that, I want to reiterate my praise for the splendors of Donald Gramm's Oroveso and for the combination of delicacy with fire and delicacy in Sarah Caldwell's conducting, and to say how much better the orchestral playing was Sunday (with flute and timpani again outstanding).

TITLE-ROLE-PLAYER BEVERLY SILLS (with Donald Gramm as Oroveso) sings with a new maturity, and a remarkable sense of the private sort of woman inside the role.

Sarah's

★ MUSIC

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of Norma, though, are views of the woman more than of the priestess, Norma as friend, as deserted lover, as mother, and the great finale is so moving because it is Norma's bringing her private self into a public situation,

SEMAINE THÉATRALE

THÉATRE-LYRIQUE DE LA GALERIE-VIVIENNE ; *Norma*, de Bellini.

C'est surtout en ce qui touche l'art lyrique, c'est-à-dire la musique appliquée au théâtre, que le temps est un destructeur impitoyable. Pour ce qui concerne les arts plastiques, chaque peuple, chaque pays ssède des musées, qui se multiplient et s'accroissent sans cesse, s lesquels les chefs-d'œuvre viennent s'amasser et où ils sont servés avec un soin jaloux. La musique ne peut se conserver de la me façon ; il en coûte cher de l'exécuter, les théâtres spéciaux ont relativement rares, et comme la production ne s'arrête pas plus ici qu'en peinture ou en sculpture, comme les œuvres se succèdent incessamment, il en résulte que les nouvelles venues prennent la place des anciennes et que, de génération en génération, les chefs-d'œuvre même finissent par complètement disparaître. C'est ainsi 'en Italie Piccinni, Guglielmi, Paisiello, Cimarosa, qui avaient étrôné Porpora, Galuppi, Jomelli, Pergolèse, ont été eux-mêmes ipsés par le génie brûlant de Rossini et sacrifiés à Bellini et Donitti. Ceux-ci à leur tour ont fait place à Verdi, et peu d'années se sseront peut-être avant que le répertoire de l'auteur d'*Aïda* disparaisse au profit des œuvres de cette jeune école italienne qui comprend es noms de MM. Mascagni, Giordano, Puccini, Leoncavallo et autres.

C'est là une fatalité à laquelle n'échappent pas les plus grands. Que joue-t-on encore de Rossini en Italie ? le seul *Barbier ;* de Donitti il ne surnage guère autre chose que *Lucie*, et c'est à peine si, de llini, il reste *la Sonnambula* et *Norma*. Et Dieu sait pourtant si, ir ne parler que de ces deux dernières œuvres, leur fortune a été nde durant tout un demi-siècle et si elles ont été acclamées par nivers entier.

'outefois, pour ce qui touche spécialement *Norma*, il faut bien stater que, si son succès est devenu immense, sa première appaon ne fut rien moins que triomphale. Nous avons pour garant de tactitude de ce fait l'affirmation de l'auteur en personne, qui, au tir même de la représentation et sous le coup de son échec, écrivait un ami pour le lui apprendre et lui confier la douleur qu'il en resentait, douleur d'autant plus vive qu'il tenait cet échec pour immérité.

C'est le 28 décembre 1831 que *Norma* était offerte pour la première ois, jouée par Donzelli, Negrini, la Pasta et Giuditta Grisi, au public le la Scala de Milan, qui, dix mois auparavant, avait accueilli avec nthousiasme *la Sonnambula*. Or, l'accueil fut cette fois si différent ue, dès le soir même, Bellini adressait à son plus intime ami, ancesco Florimo, son ancien condisciple au Conservatoire de ples, la lettre désolée que voici :

Milan, 26 décembre 1831.

Mon cher Florimo,

Je t'écris sous l'impression de la douleur, d'une acerbe douleur que je ne eux t'exprimer, mais que toi seul peux comprendre. Je sors de la Scala. 'remière représentation de la *Norma*. Le croiras-tu ? *Fiasco ! fiasco ! solennel :sco !*

A te dire vrai, le public a été sévère ; il semblait positivement venu pour ne juger et me condamner, et avec précipitation (du moins, je le crois) il a 'ait subir à ma pauvre *Norma* le sort de la druidesse elle-même.

Je n'ai plus reconnu ces chers Milanais qui accueillirent avec enthousiasme, avec la joie sur le visage, avec la chaleur dans le cœur, *il Pirata, la Straniera* et *la Sonnambula ;* et pourtant je croyais leur en présenter une digne sœur dans la *Norma :* mais malheureusement il n'en a pas été ainsi ; je me suis trompé ; j'ai fait une bévue : mes pronostics étaient faux et mes espérances ont été déçues.

Eh bien, malgré tout, — je le dis à toi seul et le cœur sur les lèvres, si toutefois la passion ne m'égare pas, — l'introduction, la sortie, la cavatine de Norma, le duo des deux femmes avec le duo qui suit, le finale du premier acte, et puis l'autre duo des deux femmes et le finale entier du second acte qui commence par l'hymne de guerre, sont de tels morceaux de musique et me plaisent tant (modestie), que, je te le confesse, je serais heureux d'en pouvoir faire toujours de semblables dans le cours de ma vie artistique. *Basta ! ! !* Dans les œuvres théâtrales, le public est le juge suprême. Cependant je compte en appeler de l'arrêt qu'il a rendu contre moi, et s'il en arrive à se détromper, j'aurai gagné la cause et je proclamerai alors la *Norma* le meilleur de mes opéras : sinon, je me résignerai à mon triste sort, et je dirai pour me consoler : — « Les Romains n'ont-ils pas sifflé *l'Olympiade* du divin Pergolèse ?... »

Je pars par le courrier, et j'espère arriver à Naples avant la présente. Mais l'un des deux, ou moi, ou cette lettre, te fera connaître le sort malheureux de la *Norma*, sifflée. Ne t'afflige pas trop de cela, mon bon Florimo. Je suis jeune, et je me sens dans l'âme la force de pouvoir prendre une revanche de cette chute terrible.

Lis la présente à tous nos amis. J'aime à dire toujours la vérité, aussi bien ns la bonne que dans la mauvaise fortune.

et à nous revoir promptement. — En attendant, reçois un baiser d

Ton affectionné,

BELLINI.

Norma fut donc, à son apparition, sifflée par le public milanais, comme, quinze ans auparavant, Rossini avait vu — ou entendu — siffler son *Barbier* par le public romain. Mais, comme *le Barbier*, elle se releva vivement de cet échec injuste et momentané, et l'on sait quelle brillante carrière elle parcourut par la suite.

Je n'ai pas à m'appesantir ici sur la valeur de l'œuvre, suffisamment célèbre et depuis longtemps. On sait ce qu'elle est, au double point de vue de la générosité de l'inspiration et du langage superbe avec lequel elle fait parler la passion. C'était, je pense, une heureuse idée de la faire apprécier par une génération qui ne connaissait d'elle que sa renommée. Mais cette idée pouvait paraître singulièrement difficile à réaliser dans un cadre aussi modeste et avec les ressources que présente le théâtre de la Galerie-Vivienne. Eh bien, ce qui prouve qu'avec de la bonne volonté, de la persévérance et du travail on arrive à tout, le résultat a dépassé ce qu'on en pouvait attendre, et le succès a été complet. Les deux rôles féminins ont été fort bien tenus, celui de Norma par une belle jeune femme, Mme Clans, qui y a eu de très bons moments et de vrais mouvements dramatiques, celui d'Adalgise par Mme de Néva, qui a su se faire aussi très légitimement applaudir. Pollion était très convenablement représenté par un débutant, M. Flachat, et il n'y a que de très vifs compliments à adresser à M. Scareau, chargé du rôle d'Orovèse, dans lequel il a montré une remarquable sûreté. Les chœurs eux-mêmes, quoique d'un personnel forcément restreint, ont donné avec beaucoup d'ensemble. En résumé c'est là un tour de force, qui a été accompli de la façon la plus satisfaisante.

ARTHUR POUGIN.

VEAL *versus* BULL.

"Multa in canendo et psallando quamvis delectant vilissima sunt."—*S. Augustin.*

To the Editor of *The Orchestra.*

SIR,—The opinion which the educated musician holds of prominent composers and their works, very naturally often differs from that of the amateur, and his likings and dislikings involv when hearing a good "*Sonnambula*," in which merely a question of fanciful taste, opera he thinks Bellini has succeeded far better than might almost say of *moral* sound in the more ambitious "*Norma*." "Tel brille au second Verdi, whose works overflow with rang qui s' éclipse au premier." And now a few and set off the voices of singers to words in reply to the personal charges against the vantage, are doubtless very popu Editor of the *Daily Express* and its musical critic ; number of amateurs. But as a con Of all Irish papers the *Daily Express* gives to its critic would not uphold to admir readers by far the soundest articles on musical events. and novels of an Eugène Sue or an They are equally interesting to the professional however palatable their smooth musician and to the amateur, for their author aims at imagination may be to the great m something higher than mere "nugae canorae." likewise no competent *musical* cri Without ever speaking ex cathedrâ, he most successfully endeavours to educate the taste of his public. unqualified praise on the musica Far from being exclusive, he is ever ready to acabove composers, which charms are knowledge merit and point out beauty, no matter sual character. Yet music being c to what school the composer belongs. But on the subtle and fleeting, the least defi other hand he does not withhold his blame where it our ear is frequently flattered by is deserved, even in the case of the most favourite though pleasing in itself, is quite in composers, "Amicus Plato sed magis amica veritas." And is not this the true task of the critic ? situation or sentiment it is inte This Doctor of Music (and the University of Dublin is while in literature, painting, and t by no means lavish of this title, only two Dublin common sense and our eye will at musicians possessing that by no means "*unenviable is meretricious or unnatural.* *affix*") is one of those, of whom Quinctiliau says : Docti rationem artis intelligunt, indocti voluptatem ;" That music of a prominently so and whether as an organist, or as conductor of the racter, in which harmony serves on most influential musical society in Dublin, or as a melody, is not expressive of grand critic, he has done as much to raise the musical standard of Ireland, as is in the power of a single individual, whilst his manifold relations with members becomes at once apparent, if w of the musical profession and the public at large are instant *modern* Italian church mus invariably marked by the greatest kindness and positious of Palestrina and Händ urbanity. Your correspondent "Subscriber" when would strongly object in our cat making the trite quotation of the Frog and the Bull is the pretty warblings of Bellini as evidently thinking of quite a different fable, namely, with the sublime simplicity of Ho that of the Fox and the Grapes, for in the former though Bellini's fame rests exclus the frog *admires* the bull, whereas "Subscriber" dious beauty of his operas, yet we throughout wishes to prove that the critic utterly even there the want of that expres *despises* Bellini. "Omne simile claudicat," but "Subirresistible pathos, of that breadth scriber's" style, which is lame on both legs, "qualis pervade the works of Gluck, Mo animo est, talis incessu." Alas, I fear, "Subscriber" of Rossini's operas—not to speak o was but a naughty boy, when at school he was made recitative, choruses, and finales, in to read Æsop's Fables and practise Clementi's exlini is sadly deficient and feeble. ercises, who would grumble "Sonate, que me veux-tu ?" posed the libretto of "*Don Giovann* when made to sit down at the piano, and who would parts of *Donna Anna* and *Donna E* ask for "more bread and butter" without ever learning in his hands? Yet the latter part anght of grammar, for his English master would in situation with that of *Norma*, very likely have caned him for such disorderly blunbears to it at least a strong rese ders against the simplest rules of Syntax as are chief feature in *Elvira*, as in *No* contained in the slipshod sentences of his letter.— injured wife's longing for revenge Yours faithfully, QUOD LICET JOVI, NON LICET BOVI. love and pity. The supposition th Dublin, 10th April, 1866. hands of Mozart, would have becon much higher standing (and it is critic in the *Dublin Daily Expr* Bellini), is therefore but natur critic expressly states that he is

Weekly Report of Music.

Aug 19, 1853

—NEW YORK.—

THE OPERA.—*Norma* was produced for the last time this season, at Castle Garden, on Friday the 19th inst.—This representation was one of the most brilliant we have seen during the summer. It seemed as if the audience had never heard, or were to hear no more, these strains, the finest that the inspired muse of Bellini ever poured forth. The room was crowded. Was it the talent alone of the performers, or the beautiful music of the opera, which excited so great attention? Both, we believe; for, if the music is delightful, the performers also were quite in earnest.

When listening to the performance of *Norma*, one cannot but wonder at the rich melody which flows, so to speak, from all the pores of the composer, and at the skill with which he handles every part in the orchestra—adapting it with the highest understanding to the feelings of the singers. The harmony is always full, clear and well modulated; and the singing phrase never fails to be melodious, grand, and impressive, and is never far-fetched. Such is the music of *Norma*.

But when enjoying all these exhibitions of genius, a painful thought hovers around and pervades the charming atmosphere of sound, darkening it when most dazzling to the eye, a thought, which awakes the deepest feelings; this is, the remembrance of the death, in early years, of the ever-lamented Bellini. What would he not have become, had his genius enjoyed a longer career; for this precocious composer died at the age of twenty-nine; just after putting the last touches to his last work, *I Puritani*—one of his best creations. He was, like Mozart, one of those few men whom, full of vigor and manhood, a premature death carries away; while others, like Rossini, spared by death, condemn themselves to the grave.

A short account of the plot and score, will give an opportunity of laying down remarks regarding the performers.

Norma is the Chief Priestess of the Druids; her father, Oroveso, being their High Priest. Pollione is a Roman Proconsul who has been sent with a powerful army to conquer the country inhabited by the Druids. He sees Norma and falls in love with her; she reciprocates, and, although, according to the Druidical law, it is death for a Priestess even to love, they are privately married. A course of diplomacy is then commenced by Norma the Chief Priestess and Pollione the Roman general, by which the war is indefinitely prolonged without much harm to either party;—Norma always interpreting the "signs" as being adverse to battle, and Pollione always hunting for the Druids where they are never to be found. Norma becomes the mother of two lovely children, which she secretly trains up in the way Druidical children should undoubtedly go.—Pollione accidentally meets Adalgisa and becomes deeply enamored of her; forgetting, as men too often do, the sacrifice his wife had made for him. Adalgisa returns his love; but feeling some twinges of conscience at such unpriestessly conduct, she confesses to Norma, who sympathizes with and promises to protect her. "Who is your lover?" asks Norma. "Behold him!" says Adalgisa, pointing to Pollione, who just then advances. On discovering the infidelity of her husband, Norma is convulsed with rage and despair. She determines to destroy her children—she relents and confides them to the care of her rival, Adalgisa, who discards Pollione. She tries to win back her husband's love, but he casts her off. He attempts to take Adalgisa from the Temple, but is himself taken prisoner. Norma now has him in her power. She offers to free him, if he will renounce his love for Adalgisa and return to his allegiance to her; but he declines. She then confesses her own guilt, and both are condemned to death.

The overture opens with a short introduction of a few measures. This introduction is grand and majestic, but not developed enough. This being over, the composer touches a $\frac{2}{4}$ allegro movement in the minor key; he develops it in the major mode, and after some episodes and flourishes, closes the first part. In the second part he resumes the primitive motive in the major key, transposes it again into the minor, in which he ends this symphony. This overture, considered as the preface to the work, is not calculated to foretel what is to be accomplished on the stage. Its character is too light, though it is graceful throughout.

Signor Rosi, as Oroveso, opened the first scene, and sang a few measures which were answered in unison by a chorus, the rhythm of which is broad and wonderfully effective; this, blending with the orchestra, is majestic to the last degree.

Now, Pollione arrives with his friend Flavio. The latter answers only the dialogued recitative. All the interest of this scene centers on Pollione. Salvi in the character of Pollione, was worthy of praise through the whole opera. In the present instance he acquitted himself creditably, and in the grand aria, *Ia rammentarlo ia trema*, he was constantly inspired with lofty sentiment and energy. Hardly has he uttered the last words of this air, when a majestic symphony announces the general chorus of the Druids; soon after, the general exhibition of Gallic Warriors, Bards, Sacrificators, Priests and Priestesses of the Temple of Irminsul, fill up the stage, and pour forth a magnificent and imposing chorus. As soon as they have all taken their places round the stage, Norma arrives, clad in her majestic dress of chief priestess.

Signora Stefanone is excellent in the character of Norma. She sang with taste the opening recitative of this scene: *What seditious voices clamor for battle, and dare to rise in discord near the temple of Esus?* The recitative is scarcely at an end, when the composer introduces a beautiful prelude which is entrusted especially to the flute and hauthoy. The other instruments are hushed into soft and low tones; some *pizzicati* of the strings being heard here and there. All this is so sweet and quiet, that it would be manifest, even to a blind man, that the scene is passing in the silence of the night. Next to this, Stefanone, after collecting herself, sang the celebrated *Prayer*, addressed to the *Moon*, who was worshipped by the Druids:

> "*Casta diva che inargenti,*
> *Queste sacre antiche piante.*"

She did it with great care, and applied her most excellent voice to this delightful music, in fine taste. Stefanone, as Norma, is superb; we do not exaggerate in saying, that in this rôle she is hardly surpassed by any singer.

After this *Prayer*, the composer seems endowed with fresh inspirations. He changes his strains, and leads the hearer to harmonies of another kind, adapted to a new character. Adalgisa now enters the stage; she is a rival to Norma. But Norma is proud, bold, passionate; Adalgisa is gentle, modest, captivating. This character was entrusted to Signora Patti Strakosch, and she is best suited to it. Her voice is beautiful; her countenance noble, modest and charming. Signora Patti delivered in a dignified style the recitative which opens the third scene: *These sacred shades are free from all intruders.* She sang her duet with Salvi as well as one could desire to hear it; and Salvi was full of pathos. What beautiful music at these words:

> "On Earth below, in Heaven above,
> The Lord of all is love!"

Here, both Adalgisa and Pollione withdraw from the stage, to give room to a most touching scene.

Norma reappears. She is in her dwelling in a forest: a *confidante* (a maid) brings her young children to her. She fears some evil which she suspects, but the character of which she does not know. "My soul is dark," she says, "fate works some evil." Adalgisa comes again, and, troubled by remorse, she informs Norma that she has fallen in love with a stranger—with a Roman. At the word *Roman*, Norma trembles: she has forseen her own fate, and when she asks Adalgisa the name of her lover, "Behold him!" she answers, pointing to Pollione the Roman Proconsul, who enters the stage. This is the climax of the first act. Bellini has written here a scene of the highest interest, crowned by a trio between Norma, Adalgisa, and Pollione, of surpassing beauty. Stefanone, Signora Patti, and Salvi were inimitable in interpreting the inspiration of the composer. This admirable terzet closes the act.—The performers were recalled to receive the greetings and cheerings of the audience.

The opening of the second act exhibits again the dwelling of Norma, with her two infant children in their beds and sleeping. Here, we think the composer is at fault.—The prelude to the recitative of Norma, describes peace and quiet: the flute answers the clarionet; to the hautboy succeeds the mournful horn; the violoncello sings in tender and melancholy tones. All this is now unsuited to the situation. All is changed around the unfortunate Norma. She is betrayed. Her husband has attempted to snatch Adalgisa from her sacred dwelling. Norma is overwhelmed with sorrow and despair; so much so, that she is on the point of murdering her infant children. The music should express such a sorrowful situation, and not the quiet dwelling of rest and peace.

Signora Stefanone was admirable in her rendering of the awful misfortune which now has befallen the unfortunate Norma. In her despair she raises a weapon over the bosom of her children, but restrained by maternal love, she lets fall the dagger and entreats her rival Adalgisa to protect the little ones against the despair of their mother.—At length this heartrending scene closes by a magnificent duet, in which Stefanone and Patti enraptured the audience, who twice interrupted them with overwhelming plaudits.

The War Song was given in earnest by the chorus. This song, written in wild strains and a rapid movement, expresses well the fierce character of the Gallic tribes at that time.

We now reach the last and moving scene, in which the composer has displayed more vigor and talent than in all the preceding incidents. Norma had been assured by Adalgisa that she was resolved to renounce the love of Pollione, and, lulled by such an assurance, she (Norma) hoped to win him back to her again. But Pollione is taken prisoner, just as he enters the sacred asylum of the priestess of Esus, in order to possess himself of Adalgisa. He is dragged, by the Druids, before Norma, who, seized with rage, reproaches him with his impiety and perfidy:—

> "In my power at length I see thee,
> None can from these fetters free thee,
> None—but Norma."

At length the fierce Roman, touched by such tenderness and love, and overpowered by the struggles and suffering of this unfortunate lady, falls at her knees and says:

> "How true a heart I have wronged and blighted,
> In this sad moment too late I know."

This is the subject of an admirable duet, in which Stefanone and Salvi showed themselves perfect actors and singers, and kept the audience in breathless attention.

Such was the last performance of Norma.

Wagner and Bellini.—The "Cronaca Wagneriana," of Bologna, lately republished a letter in which R. Wagner expresses his admiration of Bellini, and now gives the following curious advertisement:

"Saturday, 11 December, 1837, there will be represented for the first time for the benefit of the undersigned,

"'Norma,'

"Opera in two acts, by Bellini.

"The undersigned believes that he cannot better interpret the artistic feelings of the cultured public of this city than by selecting this opera for his benefit.

"'Norma,' among all the creations of Bellini, speaks most to the heart by its overflowing musical sentiment, and even the enemies of the new Italian school do it justice. I therefore invite the cultivated public to be present at the theatre, as I have spared no pains to make the production satisfactory to all. RICHARD WAGNER."

Sept. 23, 1835, Vincenzio Bellini died. "The genius of Bellini was original and decided. Although he was impressionable, he was independent, and this was the source of his weakness as well as of his strength. For while not blind to the faults and deficiencies of his compositions, he was so firm in his knowledge of their peculiar merits that the criticisms he accepted as just could not move him to alter his methods, so that his growth in art was rather a natural progression than the result of cultivation. . . . The disposition of Bellini was primarily toward what could be musically expressed by the human voice, and all who heard his compositions were convinced that the world had received a rich new gift. Rossini was now great in fame and influence, and the brilliant vocalists of the time were revelling in his florid airs. Bellini, realizing that even the theatre demanded melody more than anything else, and feeling sure that a source of it was waking up within him, was either astute or ingenious enough not to attempt to follow the example of Rossini. He gave his melodies no less extension, but he first simplified them, and then broadened and fortified them in some situations, while in others he softened and sweetened them. He could not command pathos, profound grief, terror, menace or tragic grandeur. Sentiment, not emotion, was his chief characteristic; but in 'Norma' he rose to dignity and maintained calmness, while in 'Il Puritani' he became noble and strenuous. In 'Il Pirata' and in 'Il Capuletti di Montecchi' there were not infrequently boldness and vigor, as the excerpts which are still heard occasionally show. In 'Beatrice di Tenda' his weakest airs are found, and in 'La Sonnambula' his suavity, tenderness and appealing purity are most felt.

"He had a sufficient perception of character to distinguish his personages in song, and he appreciated the capacity of each voice for which he wrote, so that his music is singable by vocalists of moderate ability, and yet is advantageous for consummate artists. The best of executants will find scope in 'La Sonnambula,' while the dramatically strong can have full range in 'Norma' and 'Il Puritani.' Yet his melodies sometimes are almost mawkishly sweet, and his recitatives are generally fragmentary and inexpressive, while it is only in the last two or three operas, and in 'Il Puritani' especially, that the vocal harmony has much variety or ingenuity. Oddly enough, while studied for human voices, many of the best melodies flow as easily and effectively from instruments, especially those of wood or brass, and the effect of the best of them depends mostly upon the enthusiasm, the emphasis, or the belcanto of the singers. The instrumental portions of his operas betray in every page his ignorance, his weakness and his indifference. His overtures are generally such only in name, a superficial arrangement of two or three principal themes, and his accompaniments rarely are more than bald and formal supports to the voice. The same general manner pervades them, the upper strings play broken arpeggios, while the lower ones give a sustained harmony, to which the wind instruments contribute some color of tone, but which they seldom diversify with figure or comment of their own." [H. M. Ticknor.

Nov. 3, 1801-2, Vincenzo Bellini was born. "The second in importance of Rossini's disciples was Vincenzo Bellini. . . . This composer, like Rossini, was endowed with the gift of spontaneous melody. . . . Rossini was more versatile than his follower, and had as much dramatic pathos as humor. Bellini, on the contrary, never composed a comic opera, a fact all the more surprising when we consider that it was customary with Italian composers to begin their career with the creation of an opera buffa. The cause of this was undoubtedly the composer's dreamy nature and inclination for melancholy sentiment. It was owing to this elegiac character that Bellini became the favorite of his period, and was admired so greatly by his nation. . . . In 1832 the young master reached the climax of his renown with the production of 'Norma,' the libretto of which was supplied by his friend Romani. This work ranks higher than any other of Bellini's operas, and wants but little to obtain the attribute of 'classic.' It has been surmised that, like Rossini, who represented his patriotic sentiments in 'Tell,' Bellini has masked the Italians under the form of the Druids in 'Norma.' . . . Bellini, whose music so easily degenerates into the effeminate and melancholy, has most happily avoided all false sentiment in 'Norma's' 'Casta Diva' and grand aria, in the latter of which he exhibits a tragic expression and nobility of sentiment equalled only by the chorus of Druids in the second act. The latter number can almost be said to bear traces of the influence of Beethoven's moonlight sonata, and the entire work seems influenced by the music of Spontini and the German composers. . . . The pleasing amiability of Bellini's character is powerfully reflected in the music of his operas, which are, therefore, in great favor among prima donnas, who prefer his simple cantilenas to Rossini's arias replete with brilliant passages. The most renowned interpreters of Bellini's vocal music include Pasta, Grisi, Viardo-Garcia, Jenny Lind, Bürde-Ney, Schroeder-Devrient, Johanna Wagner, Artot, Patti and Nilsson. The chief male vocalists celebrated for their performance of Bellini's operas are Tamburini and Rubini. Bellini, whose character was similar to that of Chopin, invested the cantilena with a breath of romance which differed from the realism of Rossini." [Emil Naumann.

— Divers journaux italiens assurent que les partitions autographes de deux des opéras de Bellini, *Norma* et *Beatrice di Tenda*, sont aujourd'hui entre les mains d'un amateur de Florence, dont ils ne nous font pas connaître le nom. Ces deux partitions étaient jadis la propriété du fameux entrepreneur Lanari, un *impresario* qui fut presque aussi célèbre que Barbaja, l'impresario de Rossini dont Stendhal nous a tracé l'amusant portrait : elles avaient passé ensuite aux mains d'un chanteur très renommé, le ténor Napoleone Moriani, qui mourut le 4 mars 1878.

*** *Pesth.* — La faux en argent massif que Mme Schodel portait quand elle jouait le rôle de *Norma*, vient d'être déposée par son fils au musée national de cette capitale. Cette faux, qui est dorée et enrichie de deux cent neuf pierres fines provenant des mines de Hongrie, avait été offerte en 1840 à la célèbre cantatrice par ses admirateurs.

Tue 19. 1860

BELLINI.—THE (DUBLIN) DAILY EXPRESS.

To the Editor of *The Orchestra.*

SIR,—I send a copy of *The Daily Express* of 16th March, a newspaper respectable in all respects, save its Musical Reports,—I can
in which appears an artic
Opera—'*Norma.*'"

The puny penny-a-liner
and contemptible libel on t
as well as the Editor who e
tion, deserve to be held up
bation. The more so as th
was called in the last ye
similar character reflecting
maestro Verdi, but withou
these articles may, for
attained the (to true musi
Mus. Doc. No matter; wha
he manifestly is as unable
ciate modern Italian opera
gentlemanly style, or wit
appears to be of that clas
criticise, aim at showing
imaginary skill by a display
lities, and by disparaging a
their own small powers,
self-supposed pre-eminence
The Frog and the Bull repr

Of Bellini as a composer
Of "*Norma*," its excellene
period it has universally
as first in every operatic
Frog, this self-conceited vu
name, justly venerated by
cians.

"We have often regrett
trations of so grand a subj
in other words, lyric t
"*Norma*," did not fall int
of *poor, consumptive, si*
divinely tender as a melo
cian. To those who poss
there is a sad want of wha
in the music of this co
home in pretty duet passa
for Clarionets, *he is often*
wished to be sublime. We
'*La Norma*' without lame
of producing a mighty
upon a writer whose *w*
assuredly come under the
feeble immaturity) if it s
the notice of that gossi
shelters his personalty under the amusing initials
A. K. H. B. *Yes, Bellini's music* is eminently
characteristic of *Veal—and milk fed veal to boot.*"

It is positively disgraceful as well as insulting to its readers in any publication aiming at respectability to allow itself to be made the medium of printing such vulgar, ignorantly conceived, self conceited trash, nor ought it to be passed over in silence, contemptible though it be.—Your obedient servant,

A SUBSCRIBER.

19th March, 1866.

CRITICISM AND COURTESY.

To the Editor of the *Orchestra.*

SIR,—I observe with regret in your number of last week the letter of "A Subscriber," on the subject of the criticism of Bellini's music by the *Dublin Daily Express.*

Without quite agreeing with the severe remarks which have so excited the rage of your correspondent, I venture to protest, in the name no less of free criticism than of the ordinary courtesy usual among gentlemen, against such intemperate expressions as he is guilty of. He is probably ignorant of the fact that with most men of sound art-feeling in music, though they may hardly admit that "Bellini's music is eminently characteristic of milk fed veal," still composers such as Verdi and Bellini occupy by no means a high position among the great operatic *maestri*, whether Italian or otherwise. His own opinion may be that "*Norma*" holds the first place in *repertoires* which embrace the works of Cherubini, Gluck, Spontini, Beethoven, and Weber (to say nothing of Mozart and Rossini), and a few other *insignificant* names—in such case we may disagree with and perhaps pity him. But when he sullies his paper with such epithets as "puny penny-a-liner," "vulgar slander," and the like, applied to a critic, simply because he differs from him, it is time to rebuke him; and it is from the knowledge of your invaluable efforts to establish the freedom and purity of art-criticism that I venture to encroach upon your columns. I cannot but think that there is far more of "*self-conceit,*" and very much less of "*gentlemanly style and proper feeling,*" in your correspondent's letter than in the article he alludes to; and though such abusive language may be very unworthy of being "*held up to public scorn and reprobation, it ought not to be passed over in silence, contemptible though it be.*" — Yours obediently,

LIBRA.

London, April 10th, 1866.

See back page

See end of vol.

— On vient de retrouver, dans les archives du théâtre de Raguse, la partition autographe de la *Norma*, le chef-d'œuvre de Bellini; Cet intéressant manuscrit, qui forme quatre volumes, a été acheté 2,000 francs par le musée de la ville. 1876 ??

Musical Record 30 - p 49.1

The autograph manuscripts of Bellini's "Norma" and "Beatrice di Tenda" have been secured by the Italian Government for the National Musical Academy, to prevent them from being sold to a foreign purchaser.—

scores of "Norma" and "Beatrice di ," recently bought by the Italian Gov- nt for originals, are now said to be fraudu- The negotiations which preceded the ase began two years ago, and a famous , since deceased, acted on behalf of the nment, which paid only $1,200 for the , although the owner at first demanded more. The Government expert de- that all but certain parts of the works n Bellini's own handwriting. The parts the composer are a chorus from an opera called "Zaire," which was produced iled in 1829. Bellini then used it in a," and as it only required to be copied he earlier work he intrusted it to an- hand. The numbers in the score of ice di Tenda," not written in the com- own handwriting, were originally part opera "Blanca and Fernando" and were erred in the same way to the later score. ought that these facts led to the question r authenticity. 1900

Genova al Carlo Felice Carn.le 1864-5

Norma

Sinfonia del

M. V. Bellini

C

2242

Violini

Viole

Ottavino

Flauto — 8.va all'Ottavino

Oboe

Clarini in Do

Corni in Mi b

Corni in Si b

Tromba in Re

Tromba in Si b

Fagotti

Trombone

Cimbasso

Timpani in Sol

Gran Cassa — Vibrate

Arpa

Violini — Col. b. B

Bassi

All.° Maest.

8va sotto

cf fol 1o. Vno

cf fol 1o. Vno

Lento colla parte

1° Tempo.

arco

arco

Lento solo

8 Clar

8 Ottavino

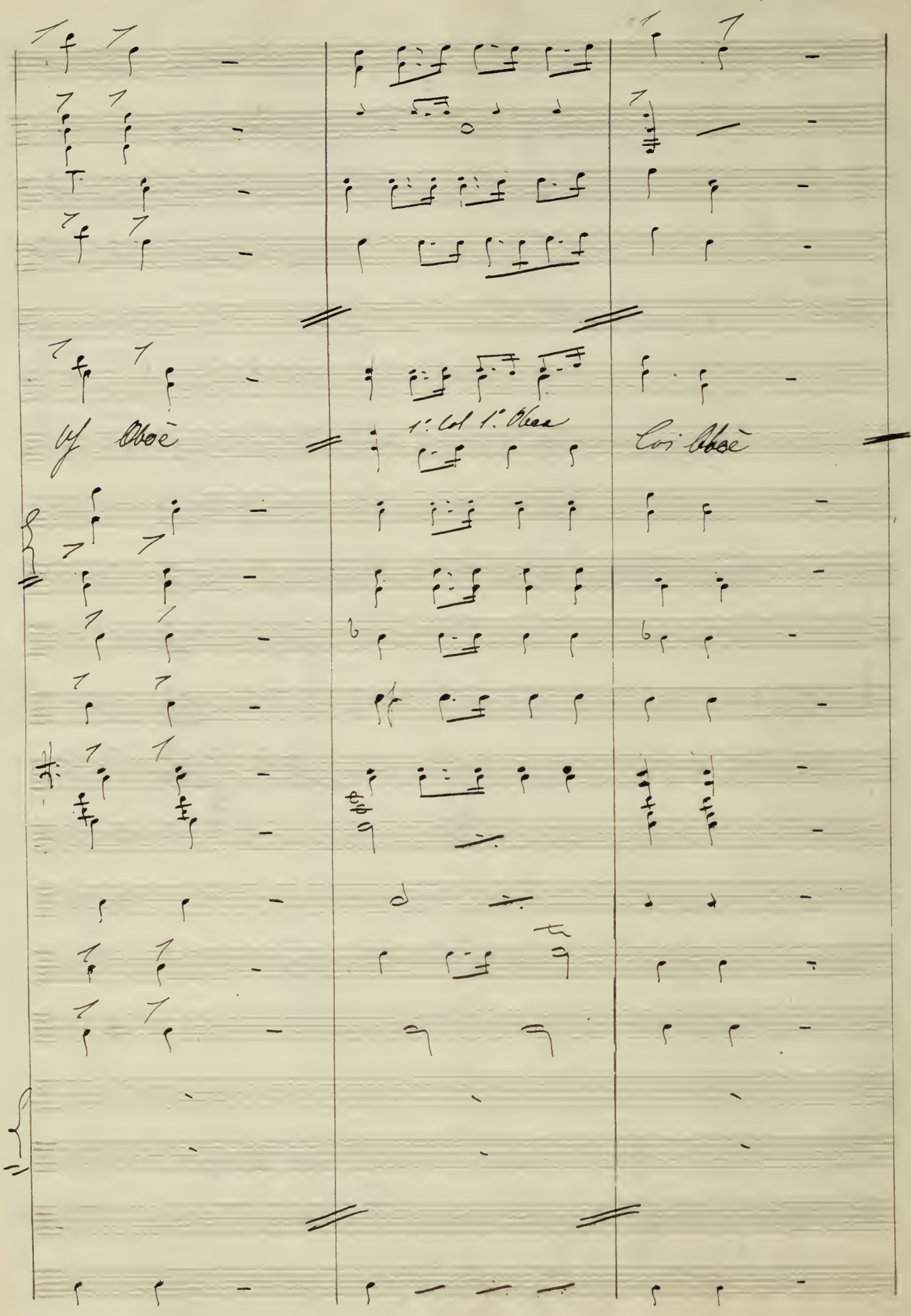
Lento

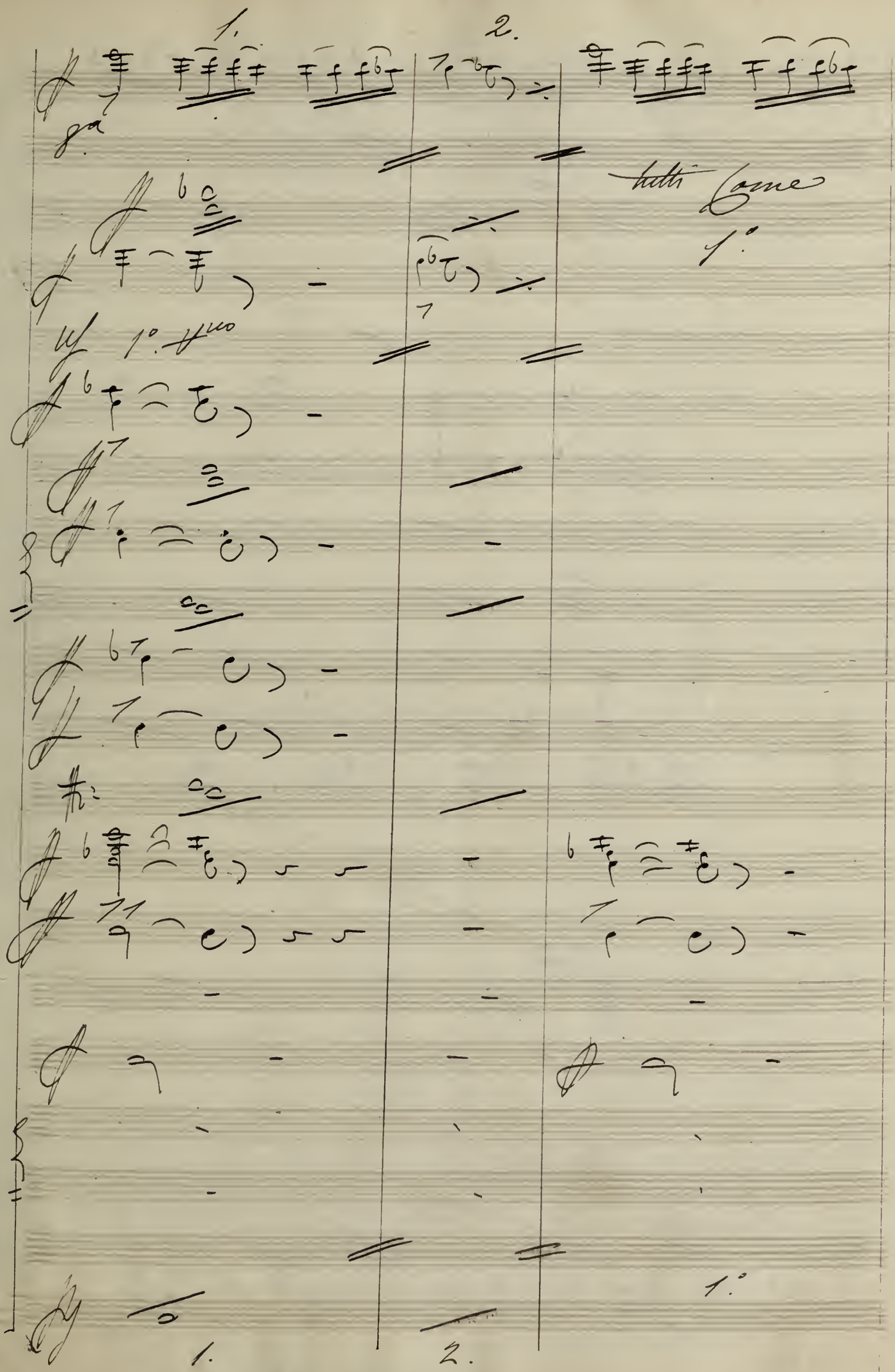
in Blafa Subito

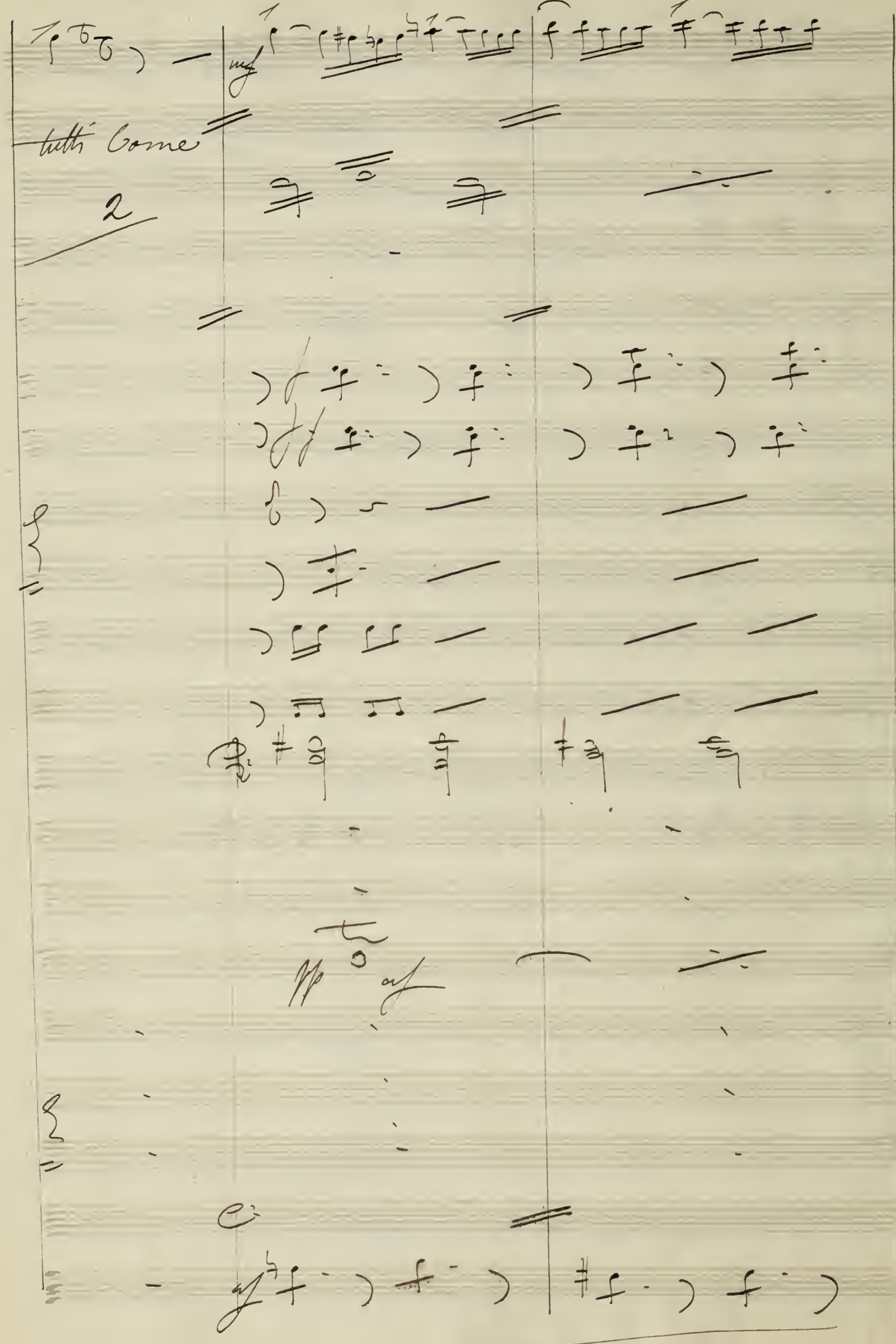
Lento

colla parte

1° tempo


1: Col 1° Oboe
Coi Oboè
Oboè


1.
2.
8va
tutti
Corne
1°
1°. 4to
1°
1.
2.


tutti Come
2

Tol. 1.° II.°

col: 1.° V.no

Oboè

Lotto voce

e marcato

a

Norma

Flauto 1.° off.

8va

Fla 1.o

Alto

con voce nudrita

8 Flauti

8 Fla

a. 2

a. 2

a 2

con voce nudrita

Solo

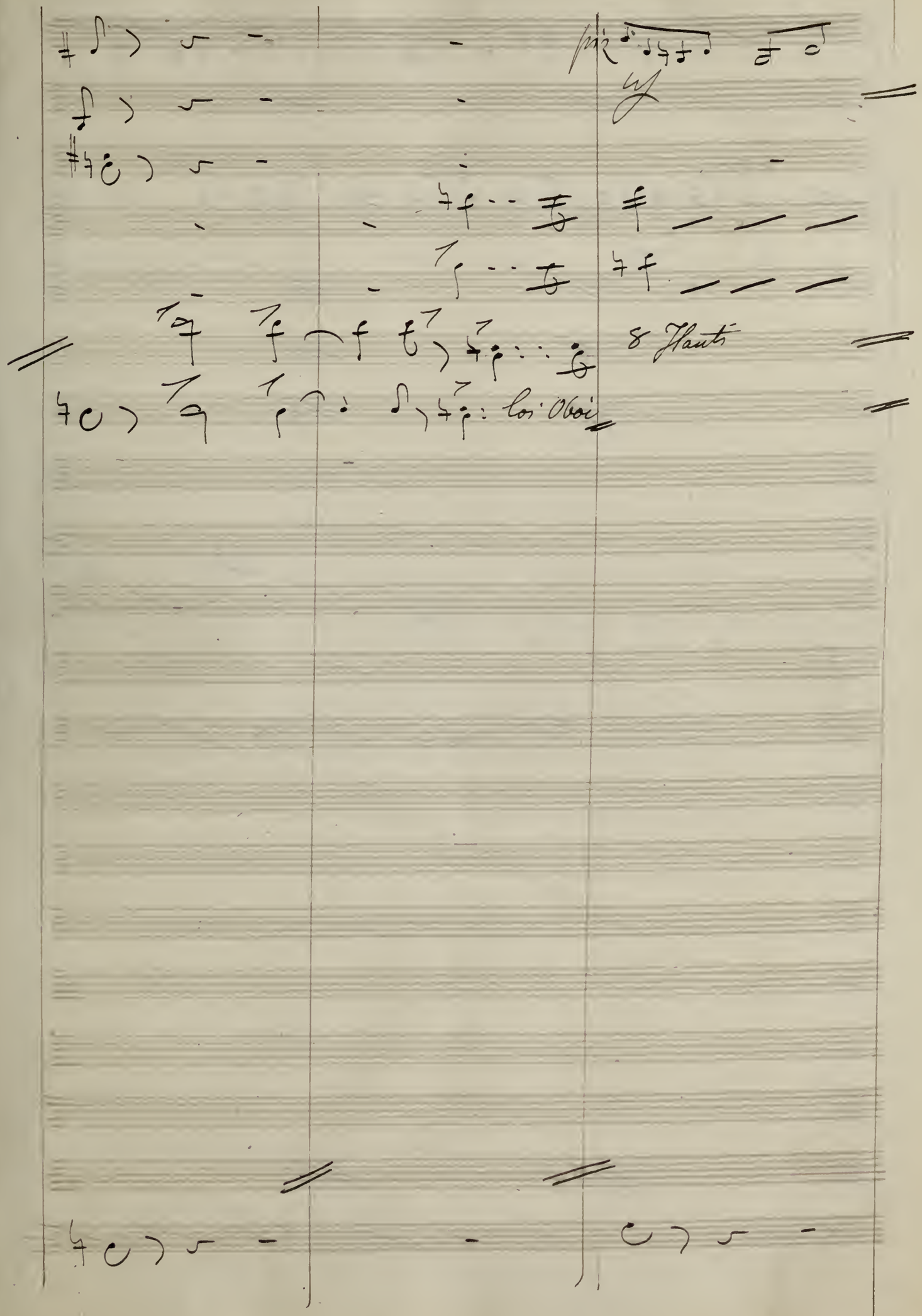
Solo 8. Cl.

Solo 8. Fl.

Solo

Solo 8. Clar.

8 Clar.


8 Flauti
los Oboi

Solo

1.
2
arco
arco
tutti
Come
1.
arco

tutti come

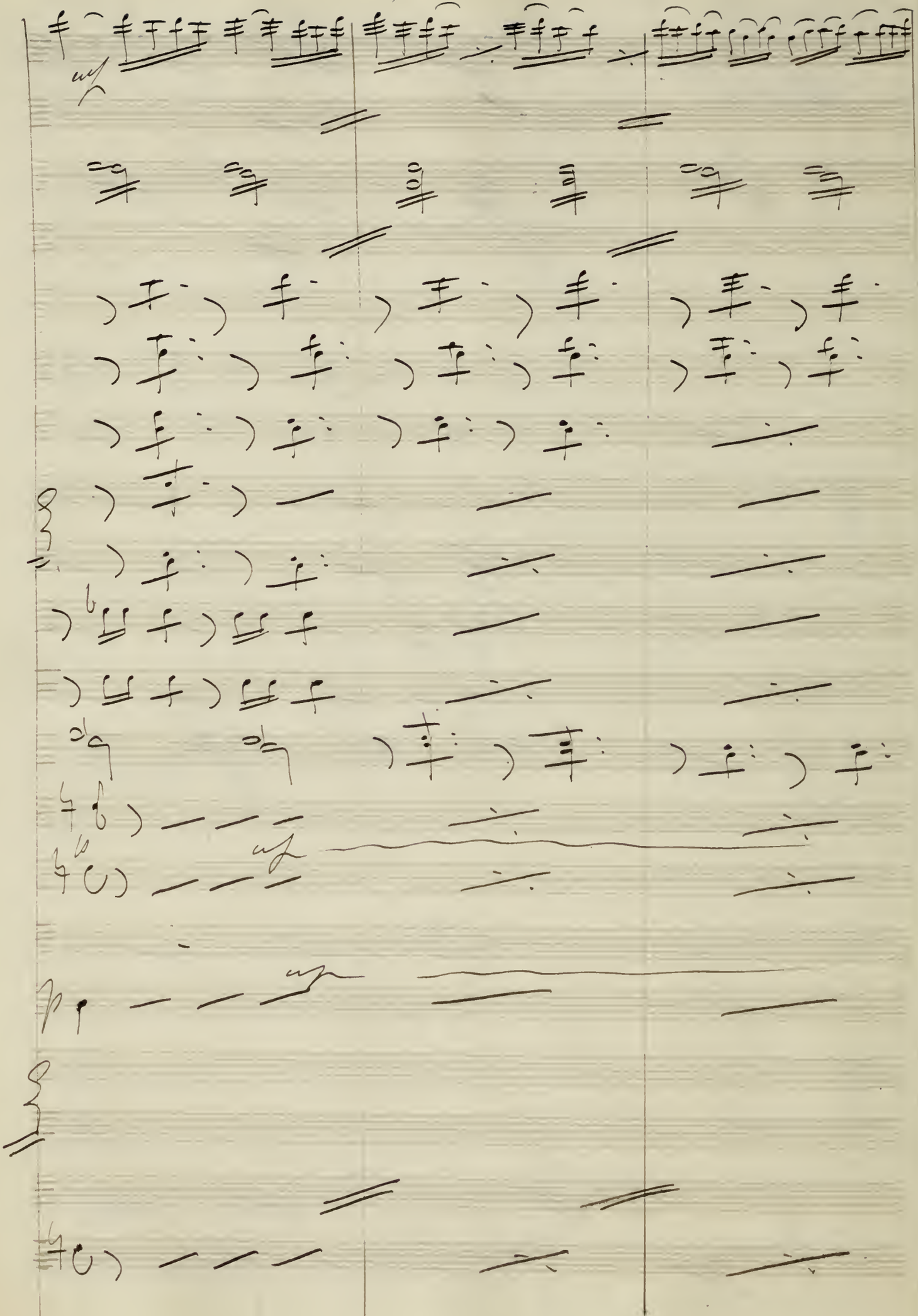
2

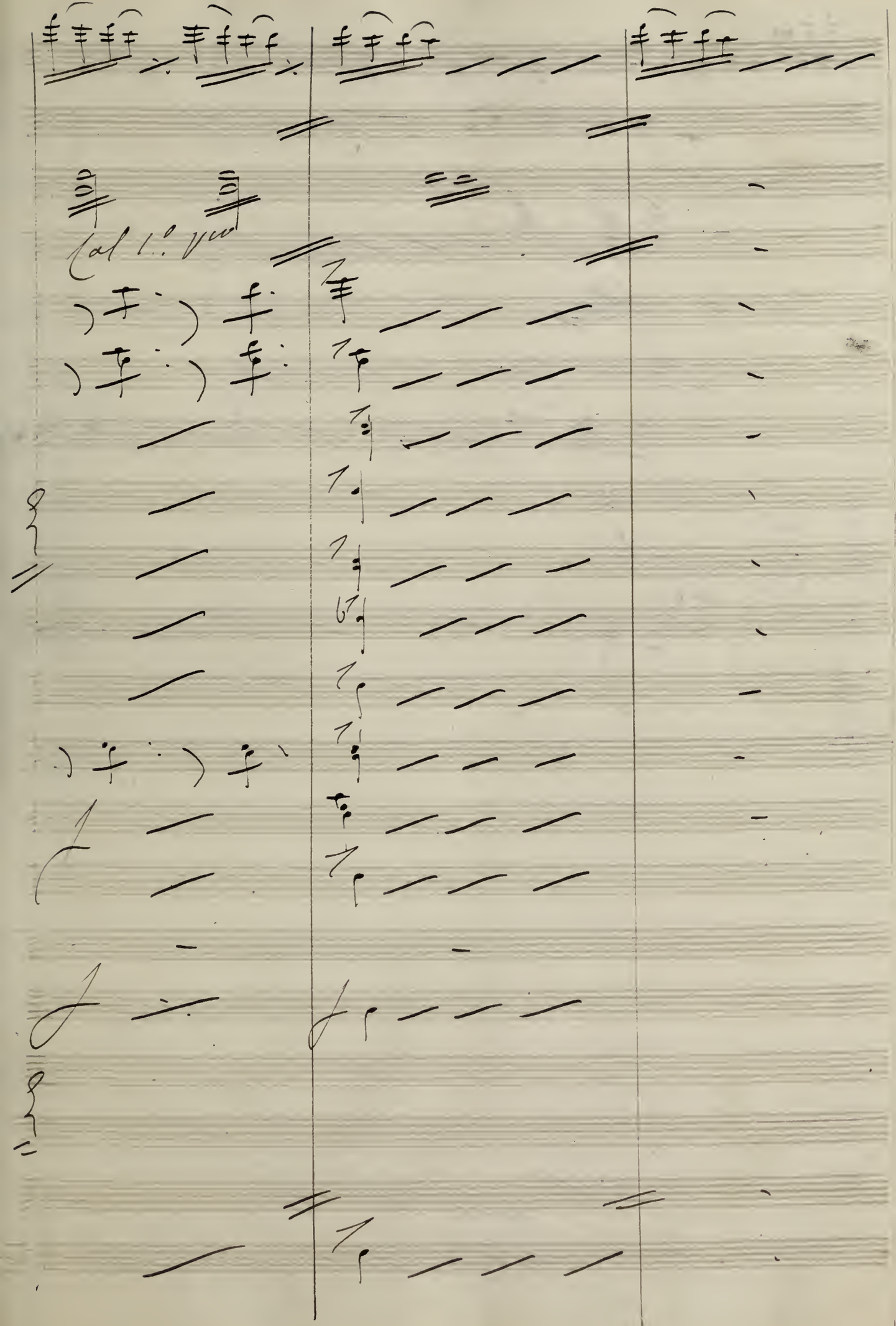
8va

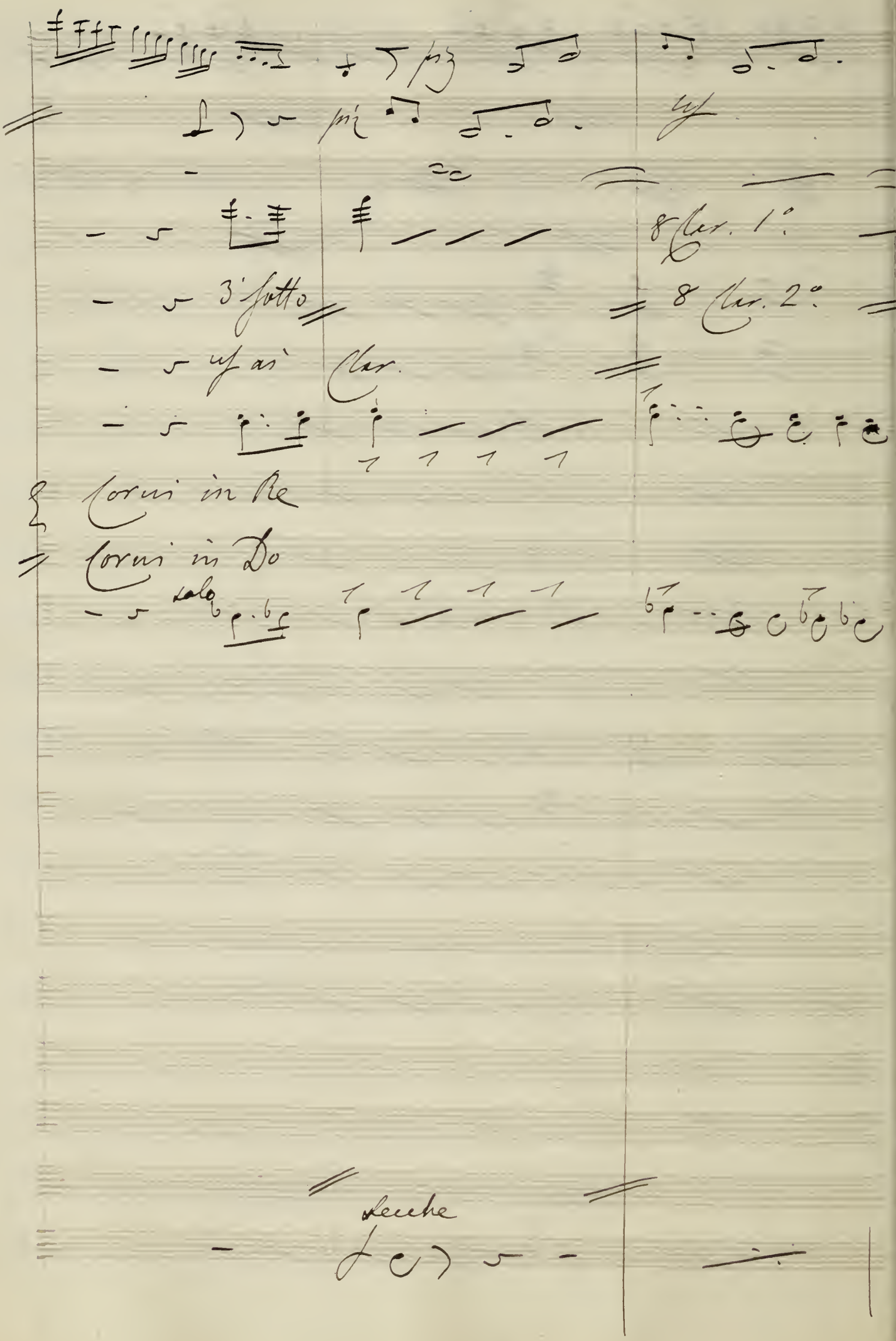
w/ 1° V°

p

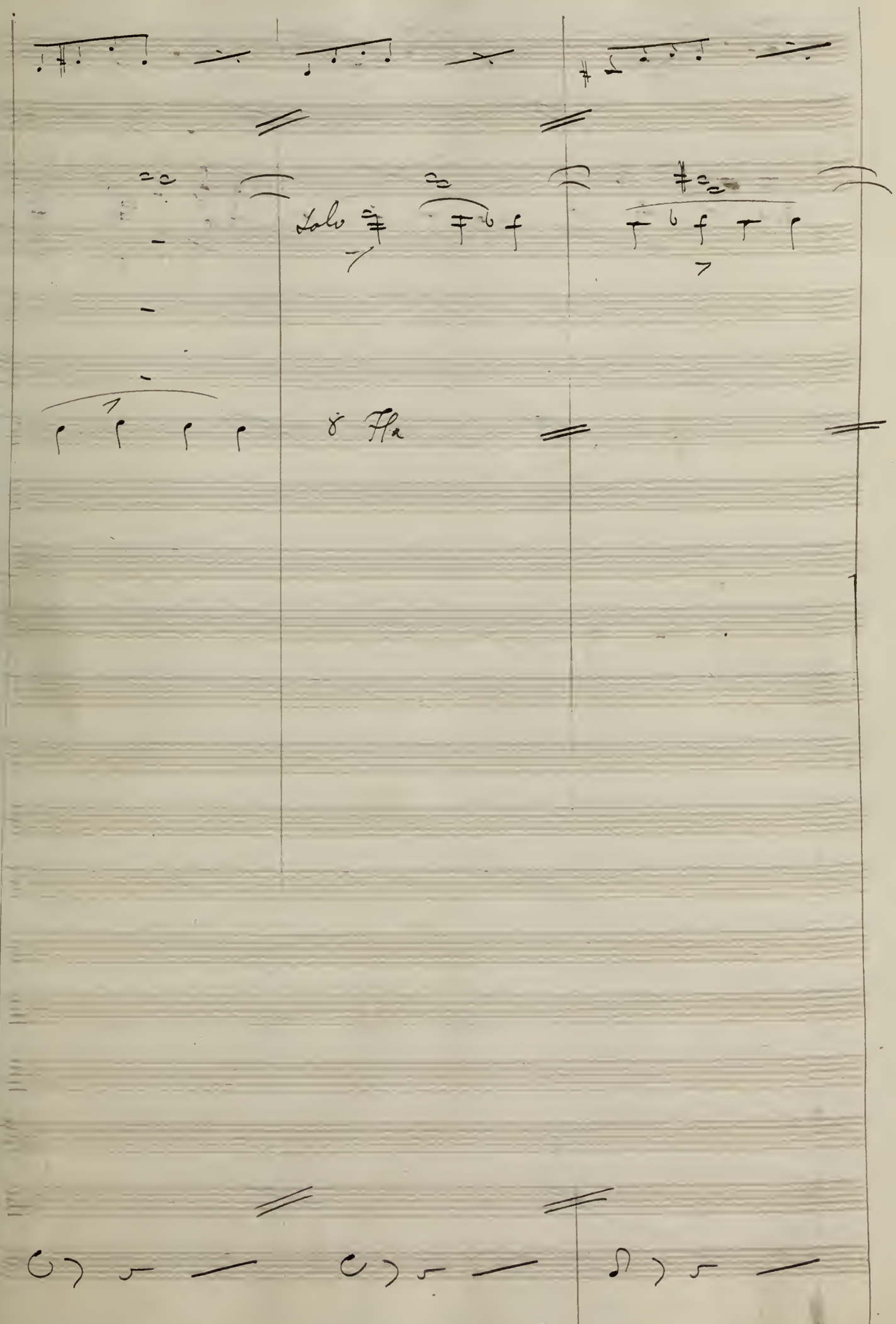
w/




Col 1.° vio


8 Clar. 1°
3' sotto
8 Clar. 2°
Clar.
Corni in Re
Corni in Do
solo
Clarine

solo
solo


Solo
Fla

8 Hr.

8. 1° Clar

8. 2. Clar

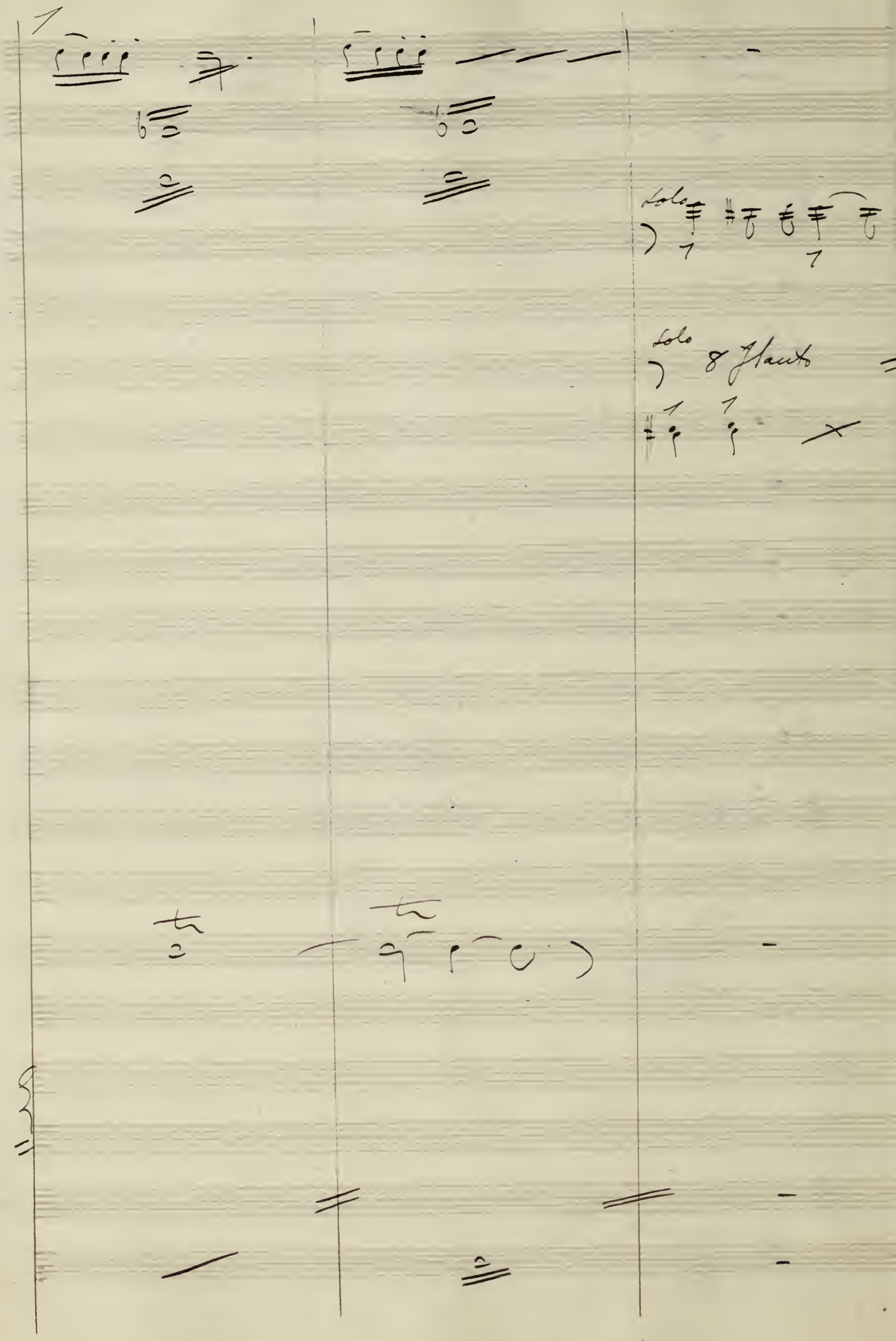
Cor Clar

solo

après

pp sotto voce

tremolo

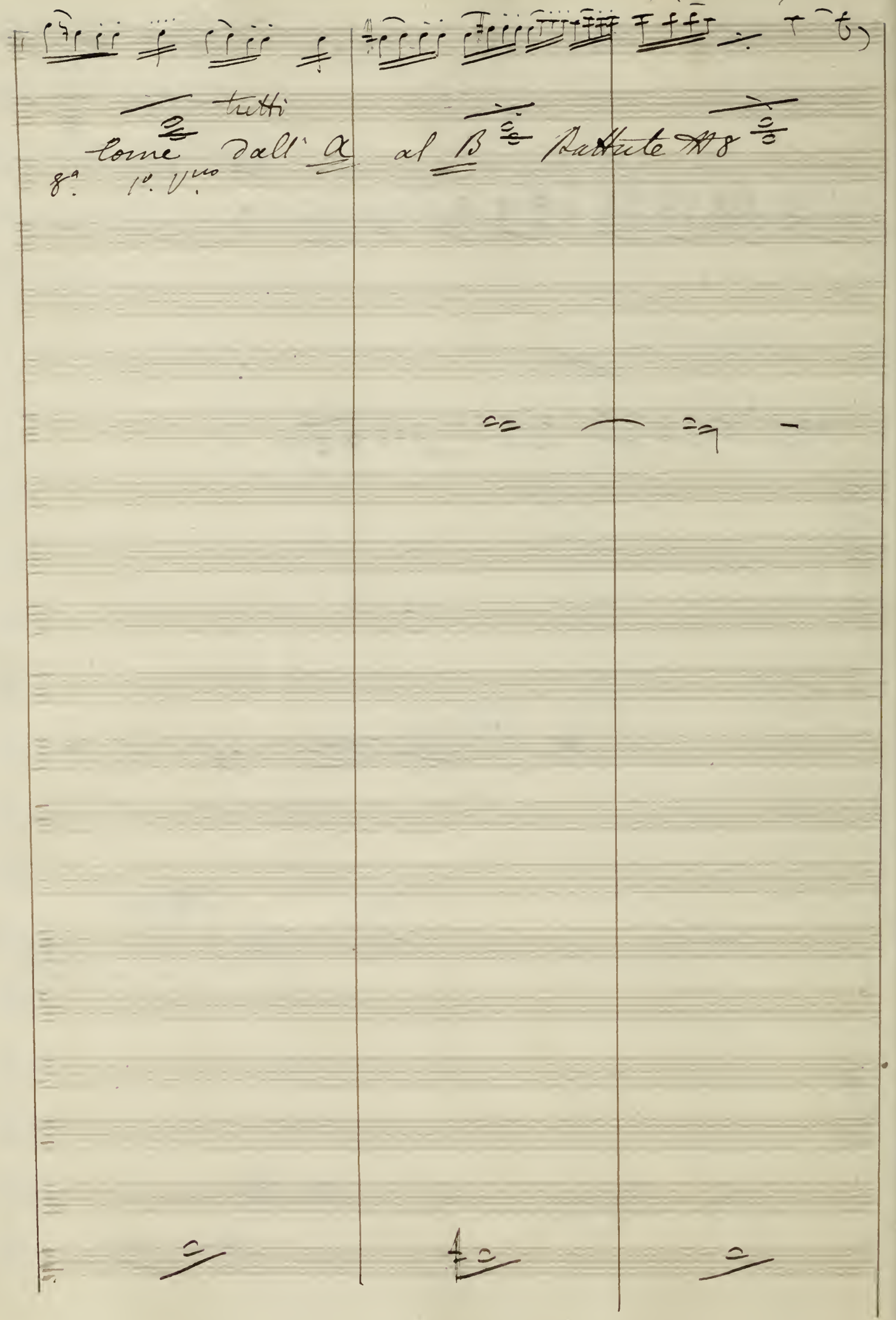

Solo
Solo 8 Flauto

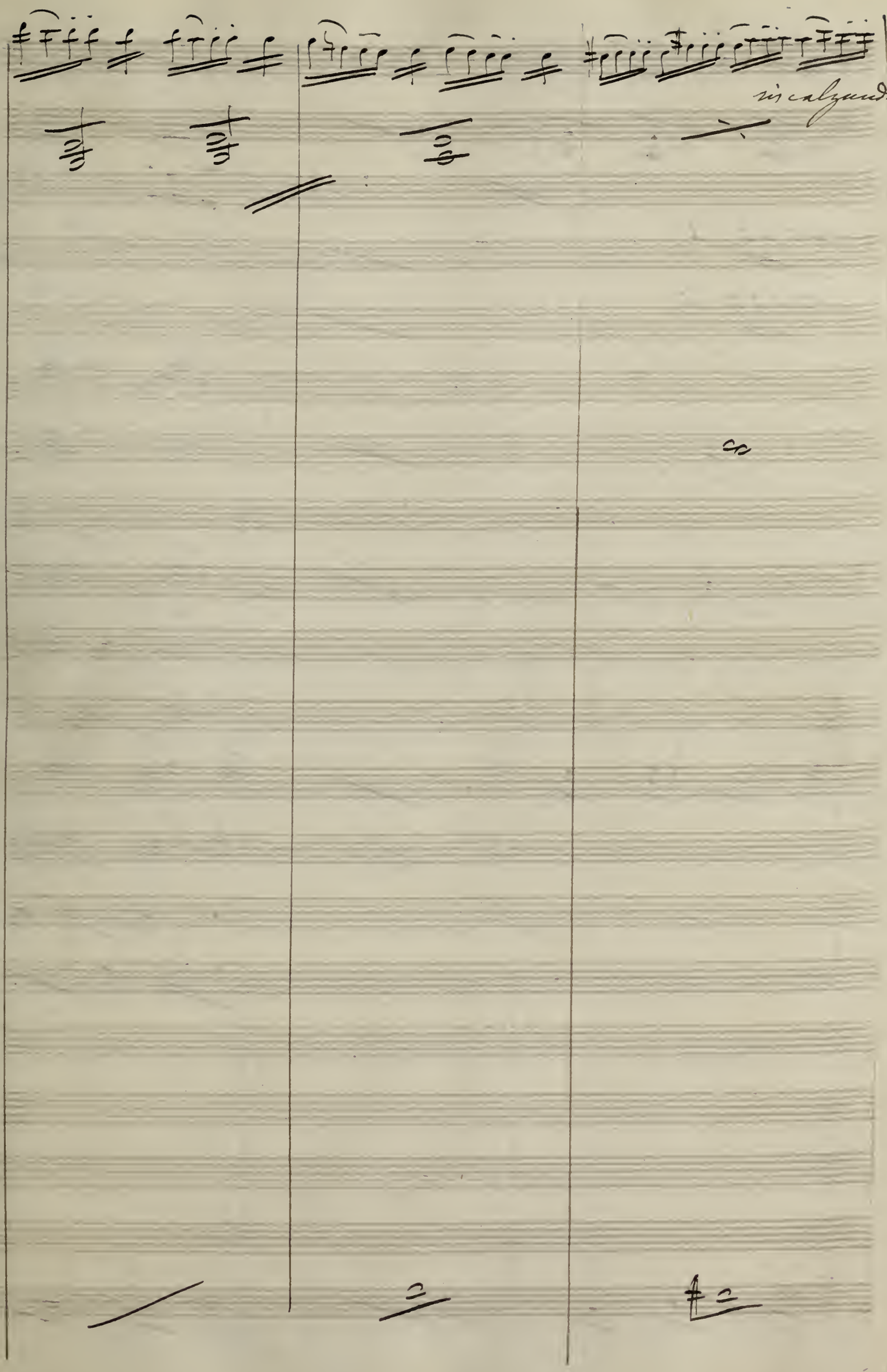
8: 1.o V.io

solo

sotto voce

marcato


tutti
come dall' α al β
8va 1o Vno
Battute N 8


risalzando.

tutta forza

ottavino

1° f.no

leggiero

tremolo

tremolo

8va

Ansa

8 Lotto

perdendosi

con dolcezza

pp

pp

pp

appena

perdendosi

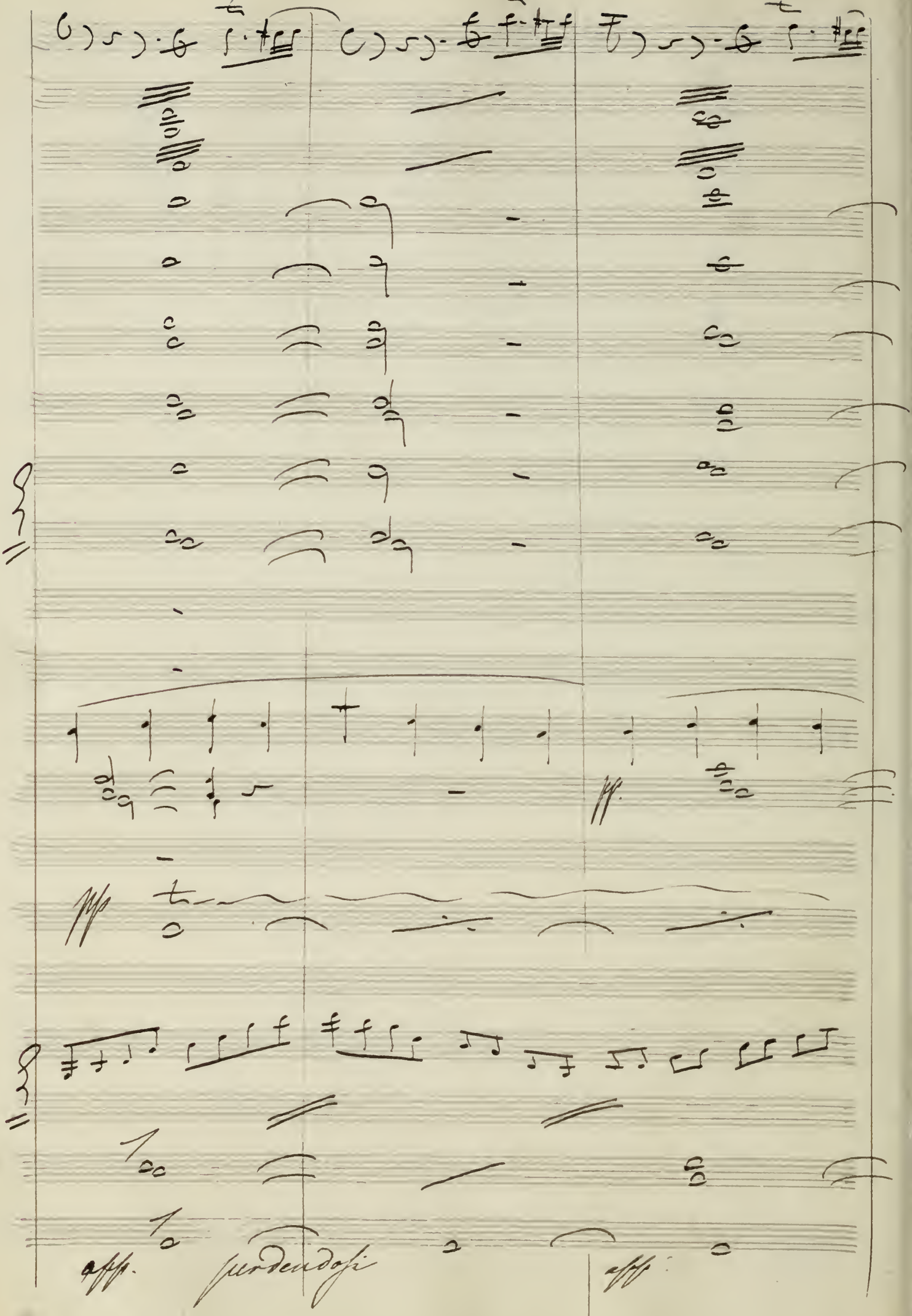
appena perdendosi

appena perdendosi

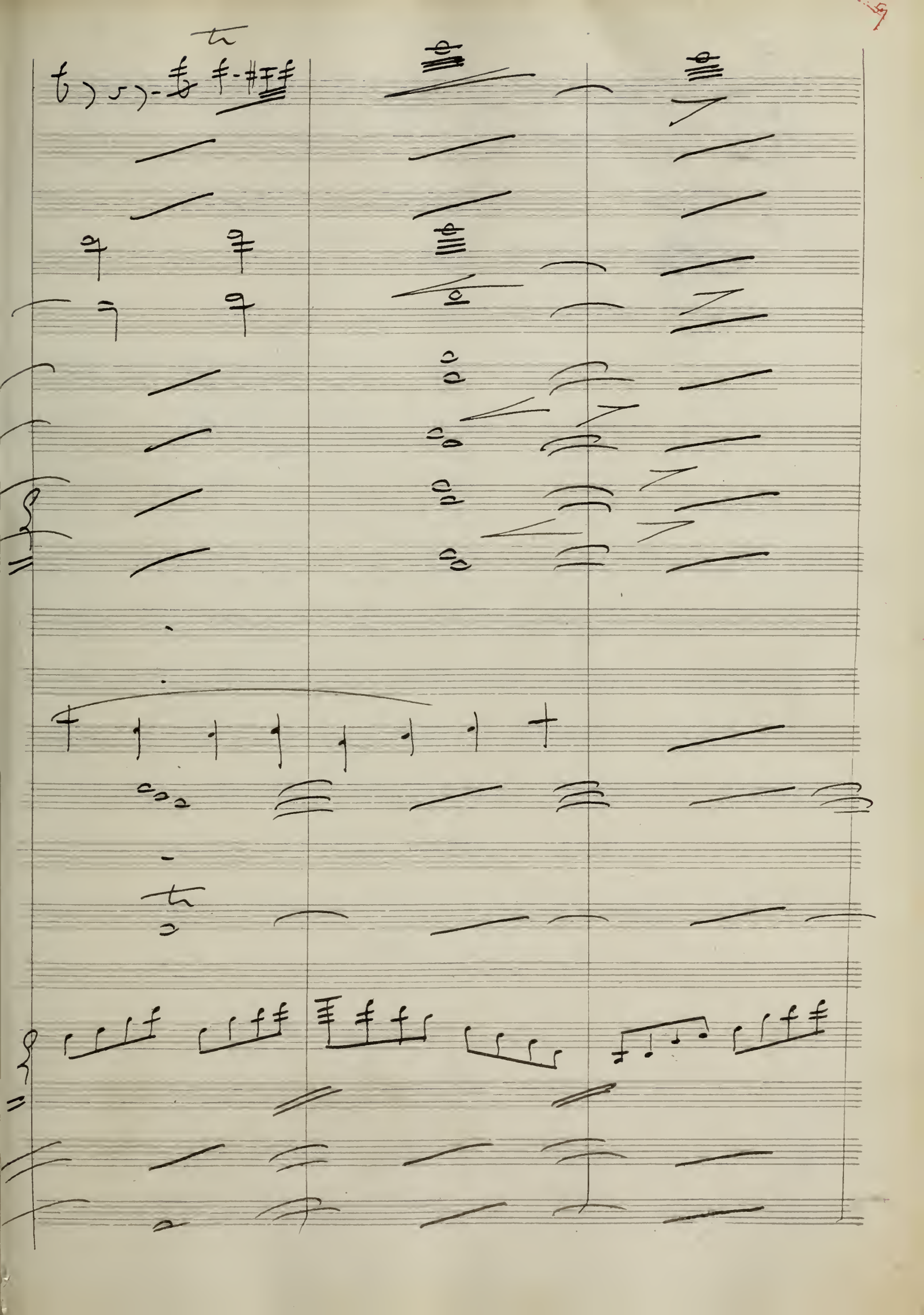
appena perdendosi

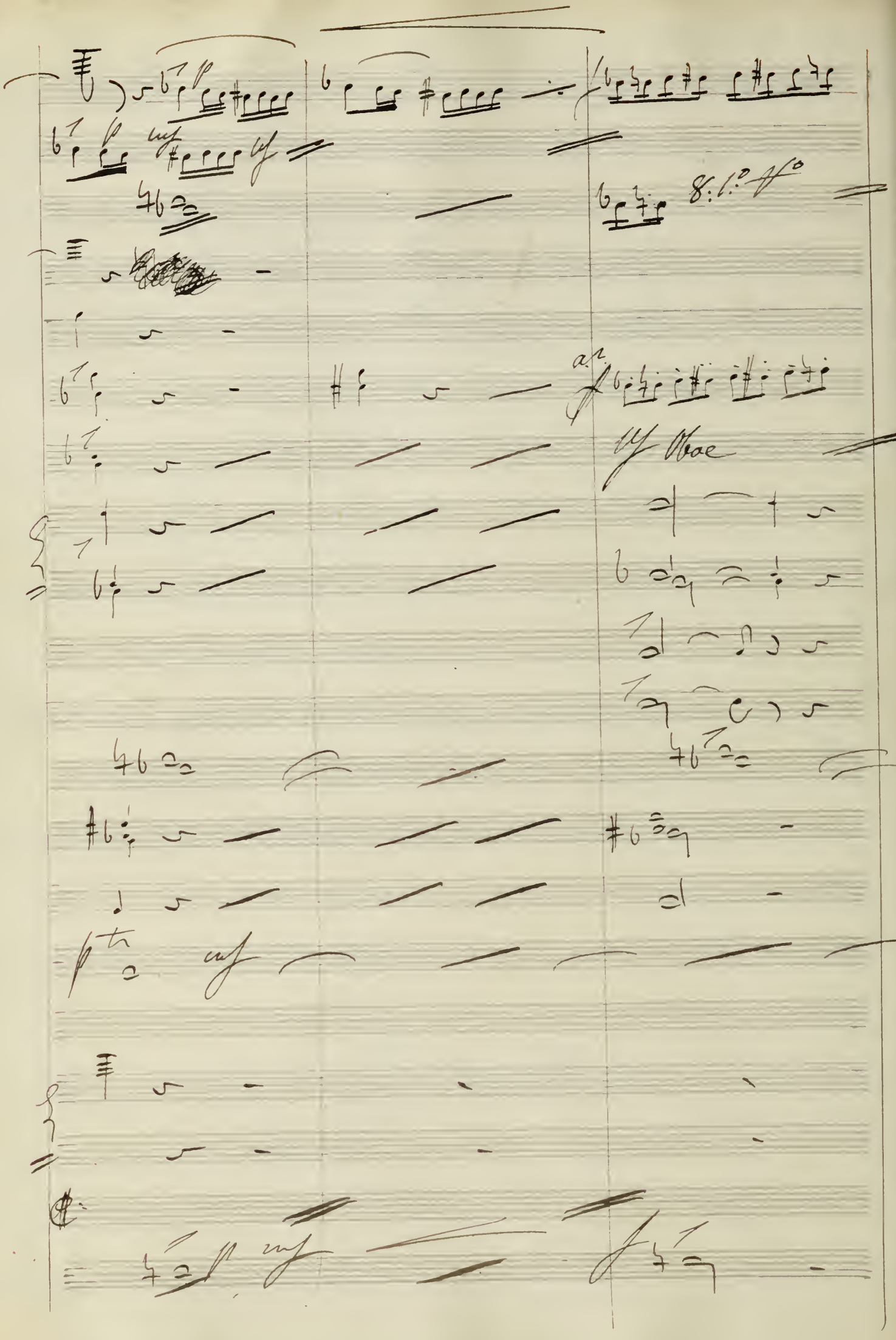
pp
pp
pp

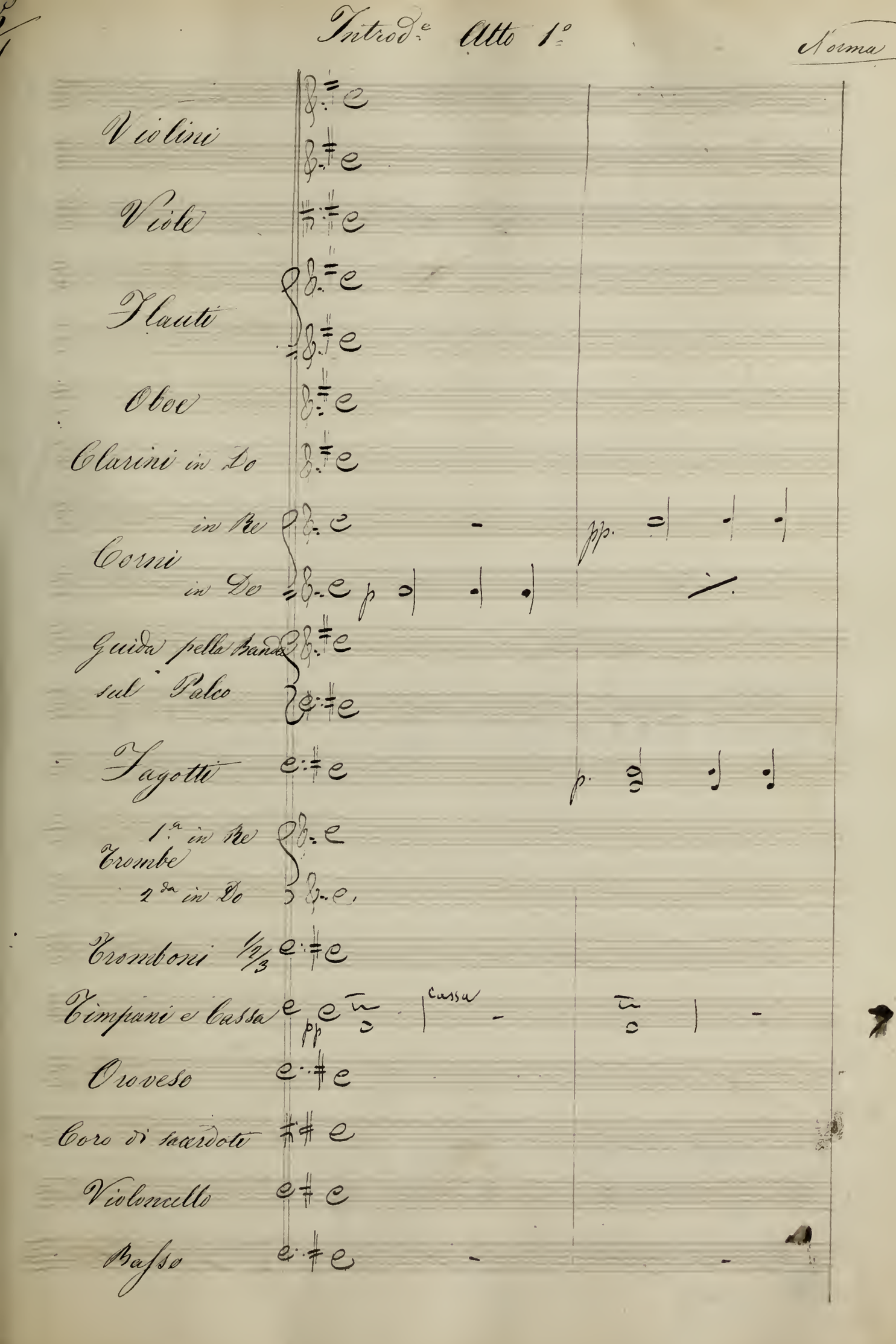
affr.

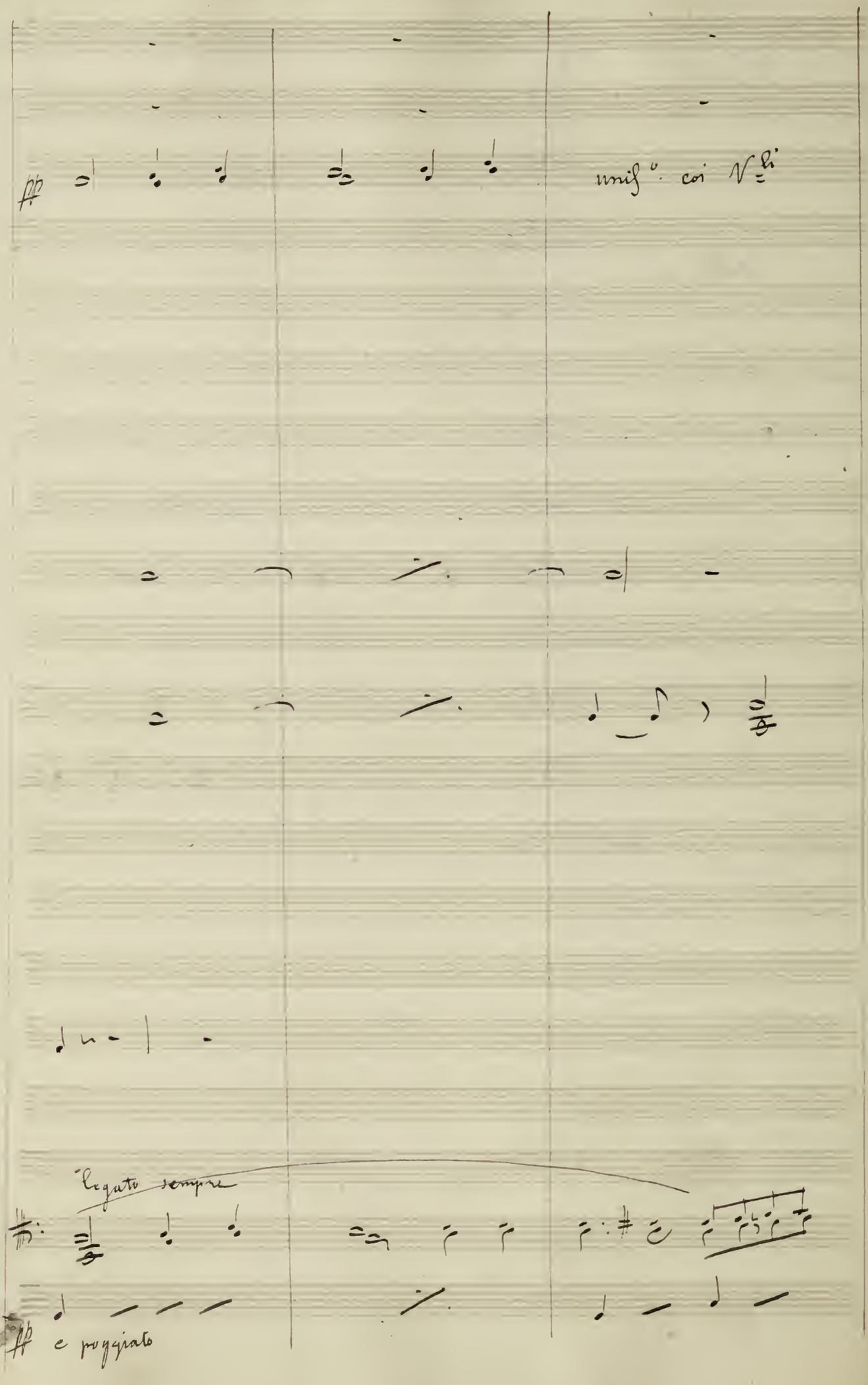

ff
ff
perdendosi
ff

pend.
app 1a pend.




8: 1.° ff.°
a.r.
ff Moe


Violini
Viole
Flauti
Oboe
Clarini in Do
in Re
Corni
in Do
Guida pella banda sul Palco
Fagotti
1.a in Re
Trombe
2.da in Do
Tromboni 1/2/3
Timpani e Cassa
pp
cassa
Oroveso
Coro di sacerdoti
Violoncello
Basso
p
pp


pp
unis.° coi V.li
legato sempre
ff
e poggiato

unisti

pp.

più f.

8° sotto Fl.

8ª sotto Fl.

solo

pp.

due soli

pp.

pp.

pp° poggiato

arco
solo

arco

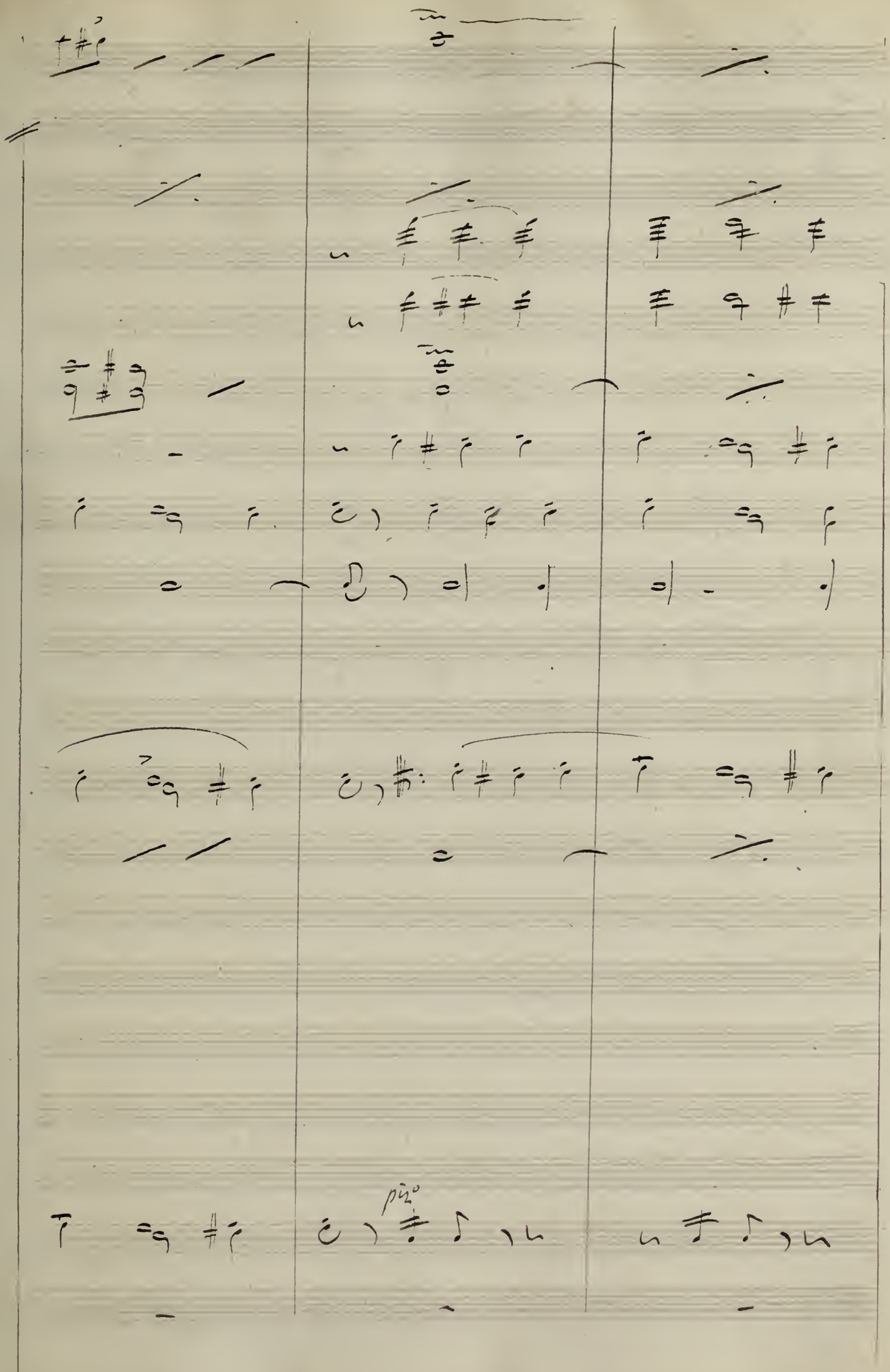
8va col 1° Cl.

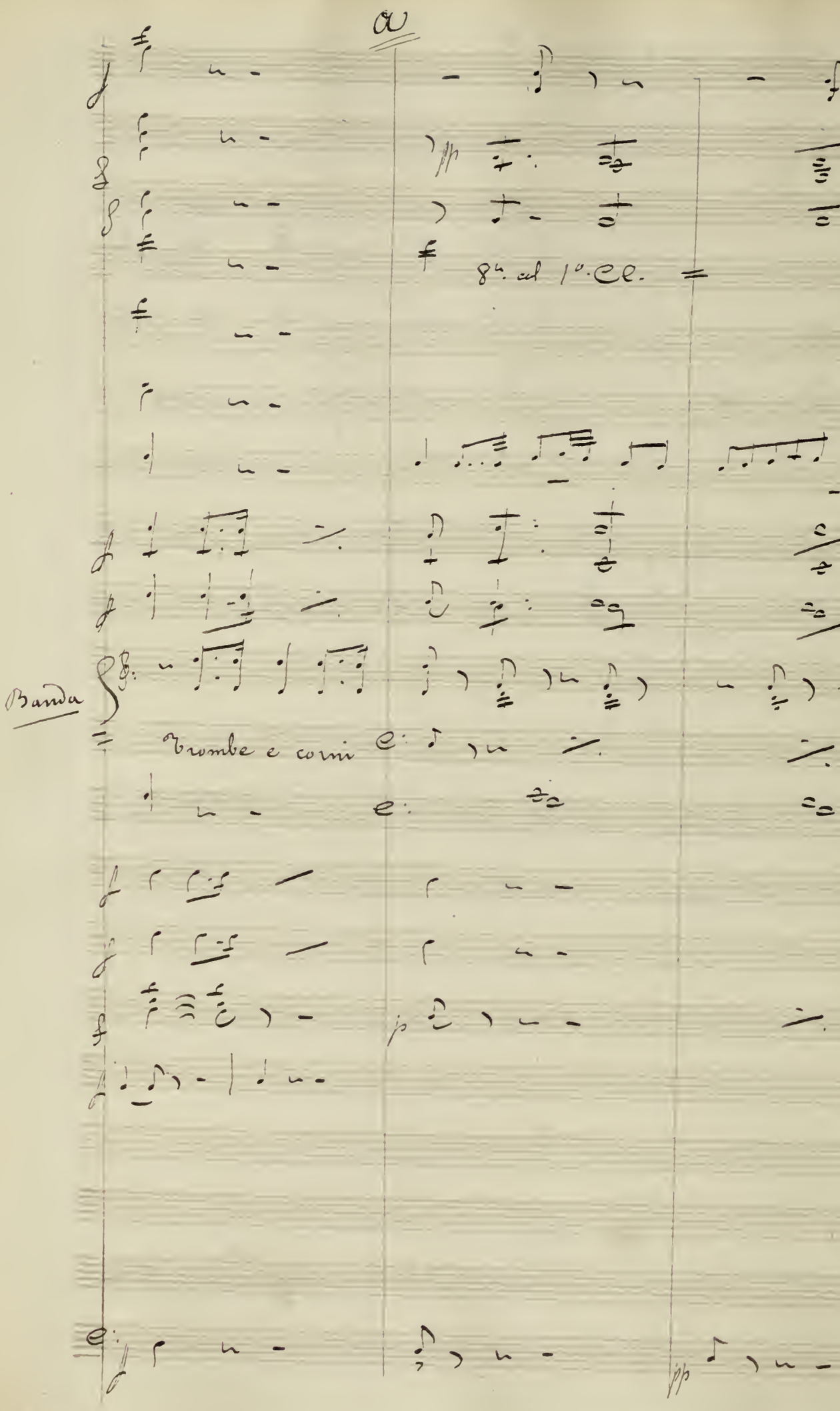
8va coi Clar.

solo

a 2

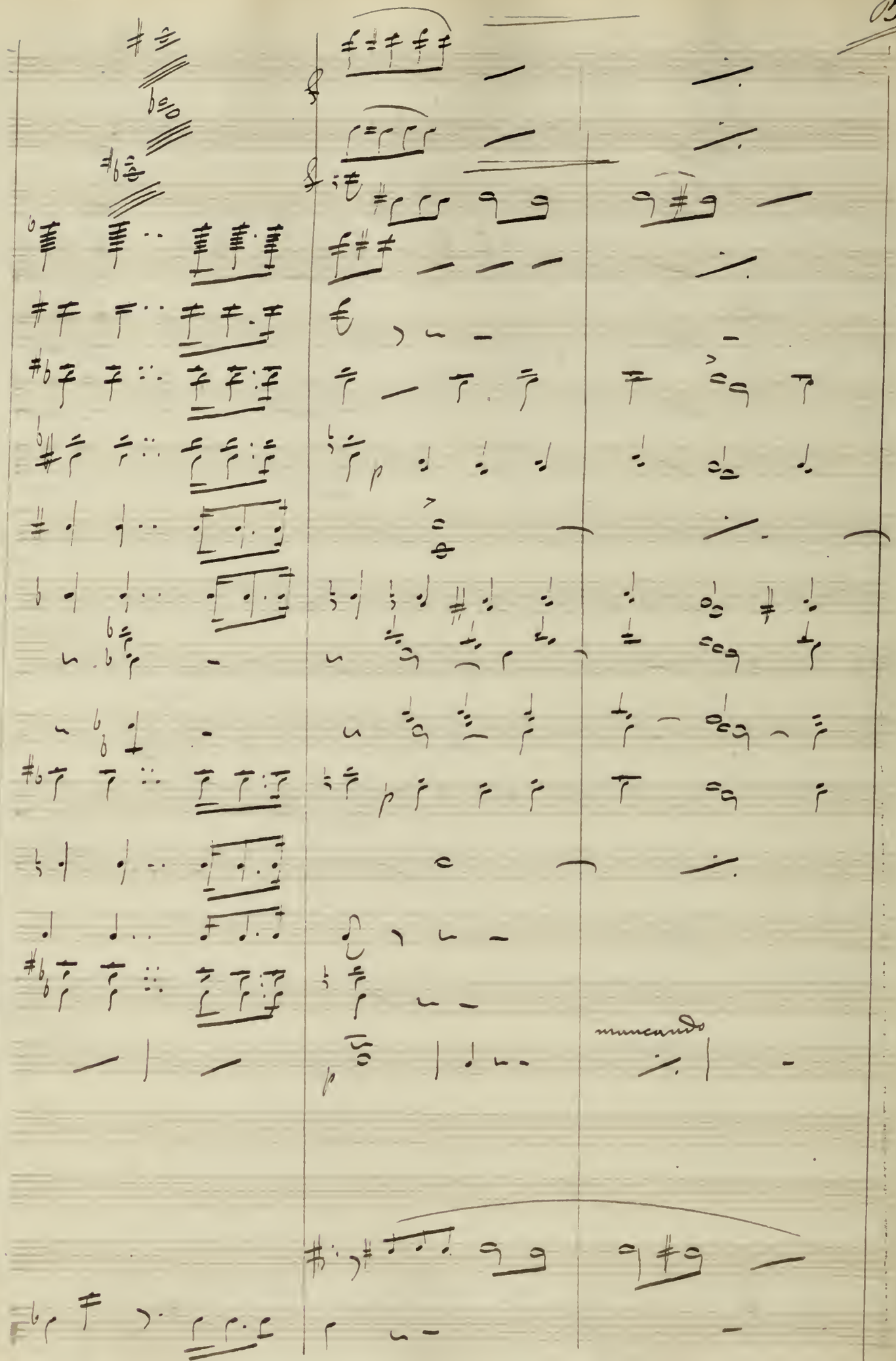
mf
più
più
arco


più

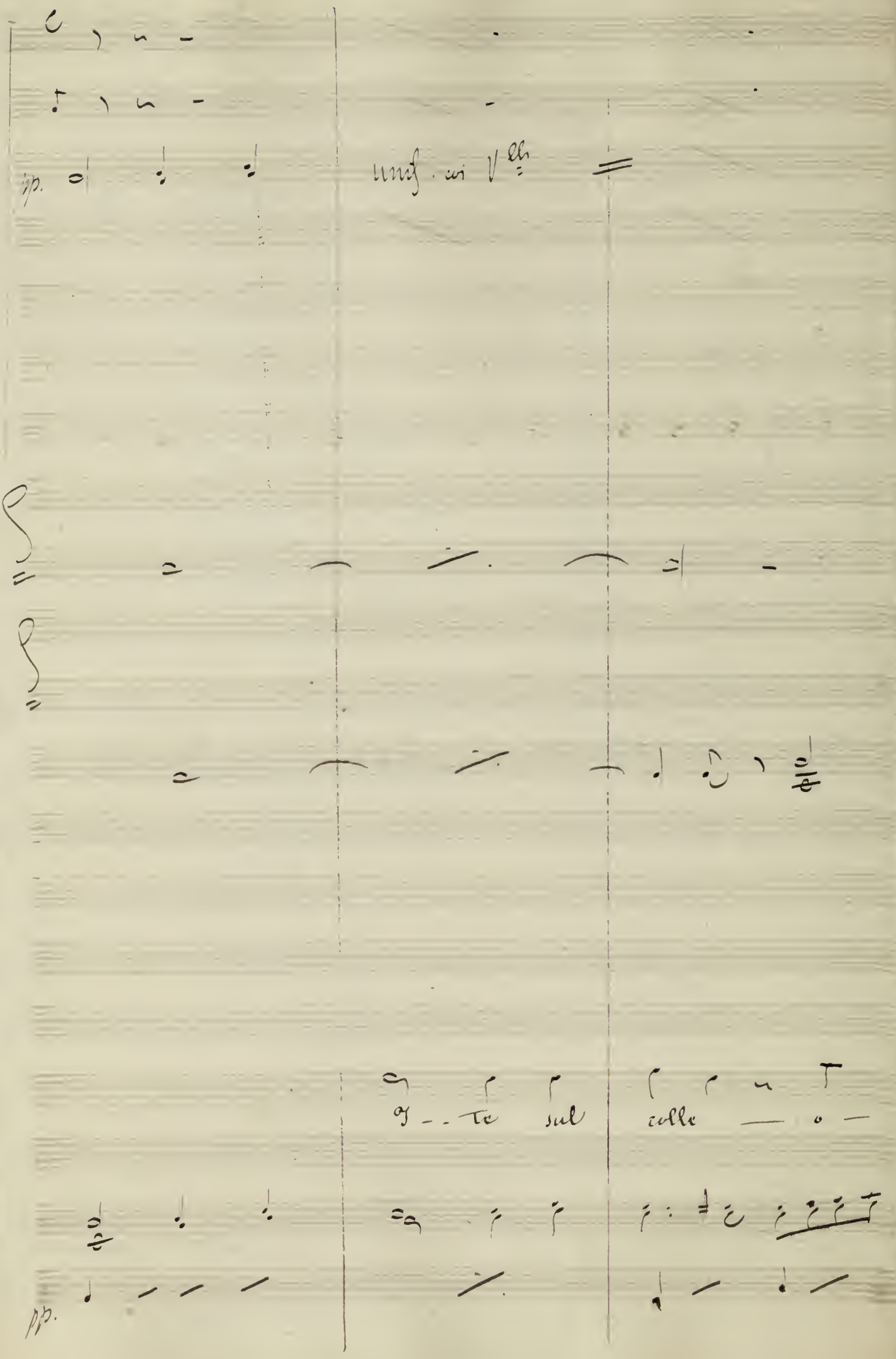

a
8va al 1°. Cl.
Banda
Trombe e corni

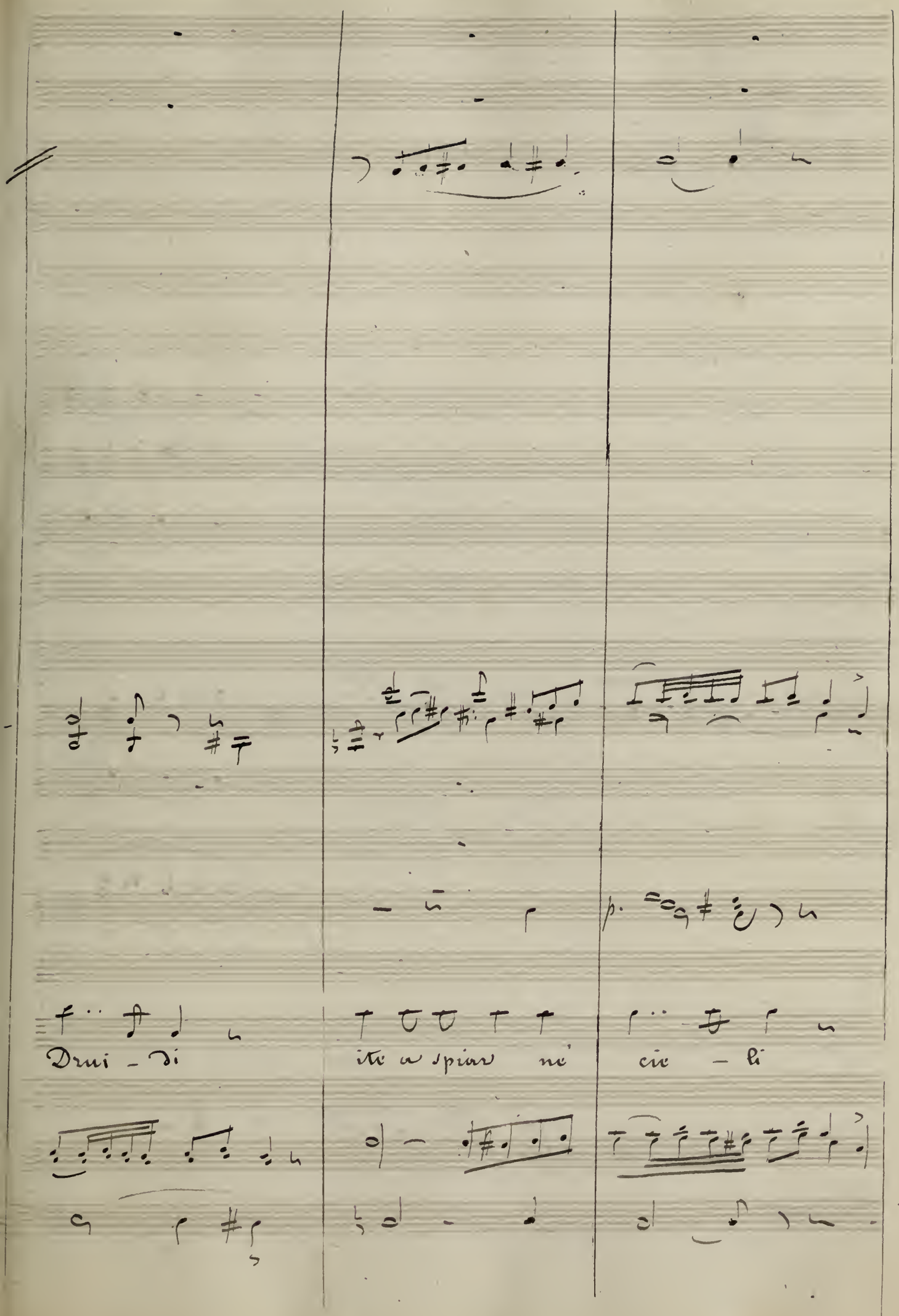
pp.
pp.
pp.
pp.

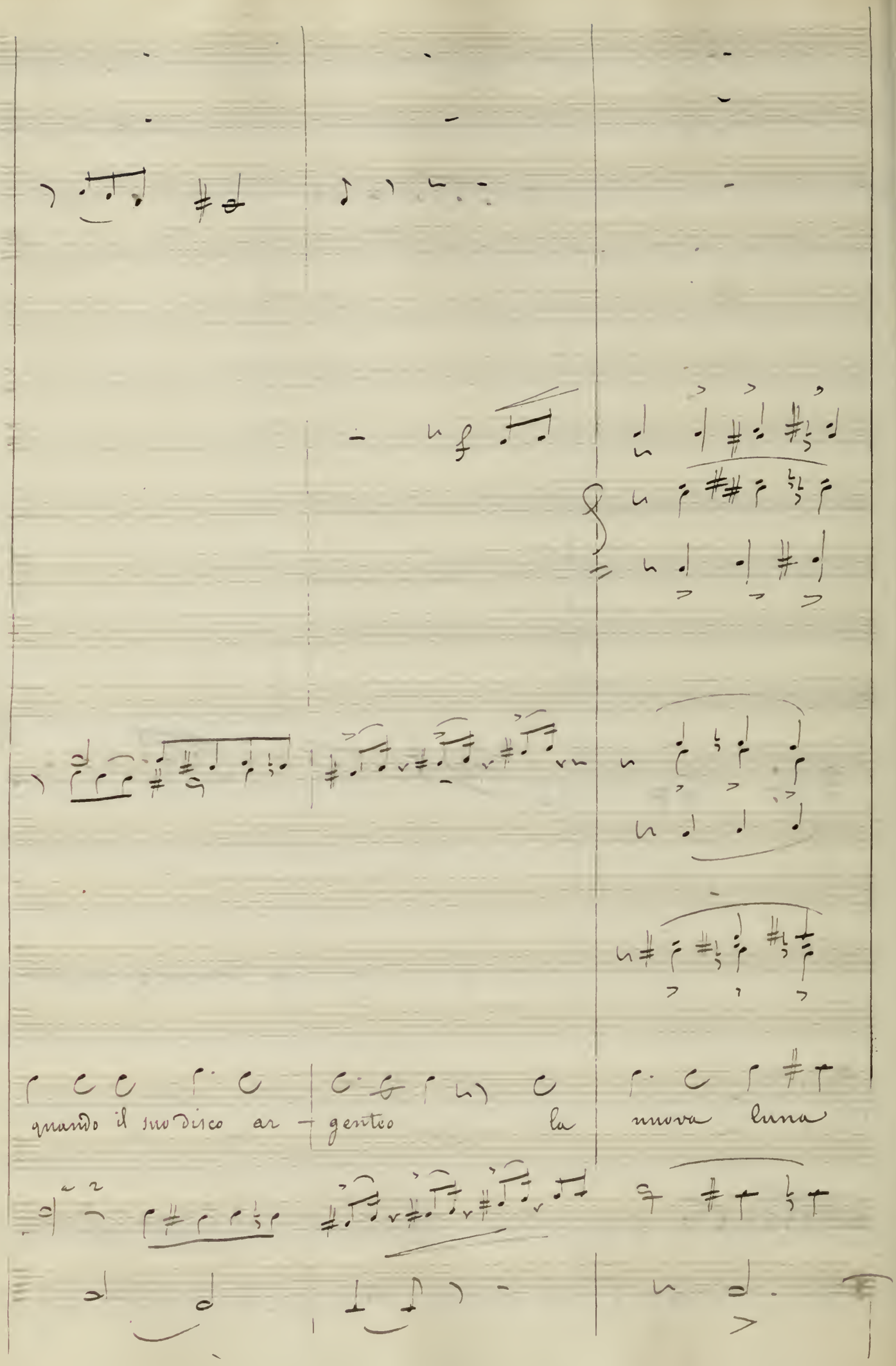
arco


mancando

8va.
pp.


pp.
Umf. in V^ell
of - - Te
sul
colle
pp.


Drui - di
ite a spiar ne'
cie - li


quando il suo disco ar - gentico la nuova luna

f

gn. 1o. clar

come dall'A al B

pp

pp

pp

pp

sve li

ed il primier sor — riso

pp.

N° 2 Rec.° e Cav.a Pollione

Violini

Viole

Flauto

Ottavino

Oboe

Clarini in Do

in Re

Corni

in Do

Tromba Re 1.a

id 2.da in Do

Fagotti

Trombone

Cimbasso

Timpani

Cassa

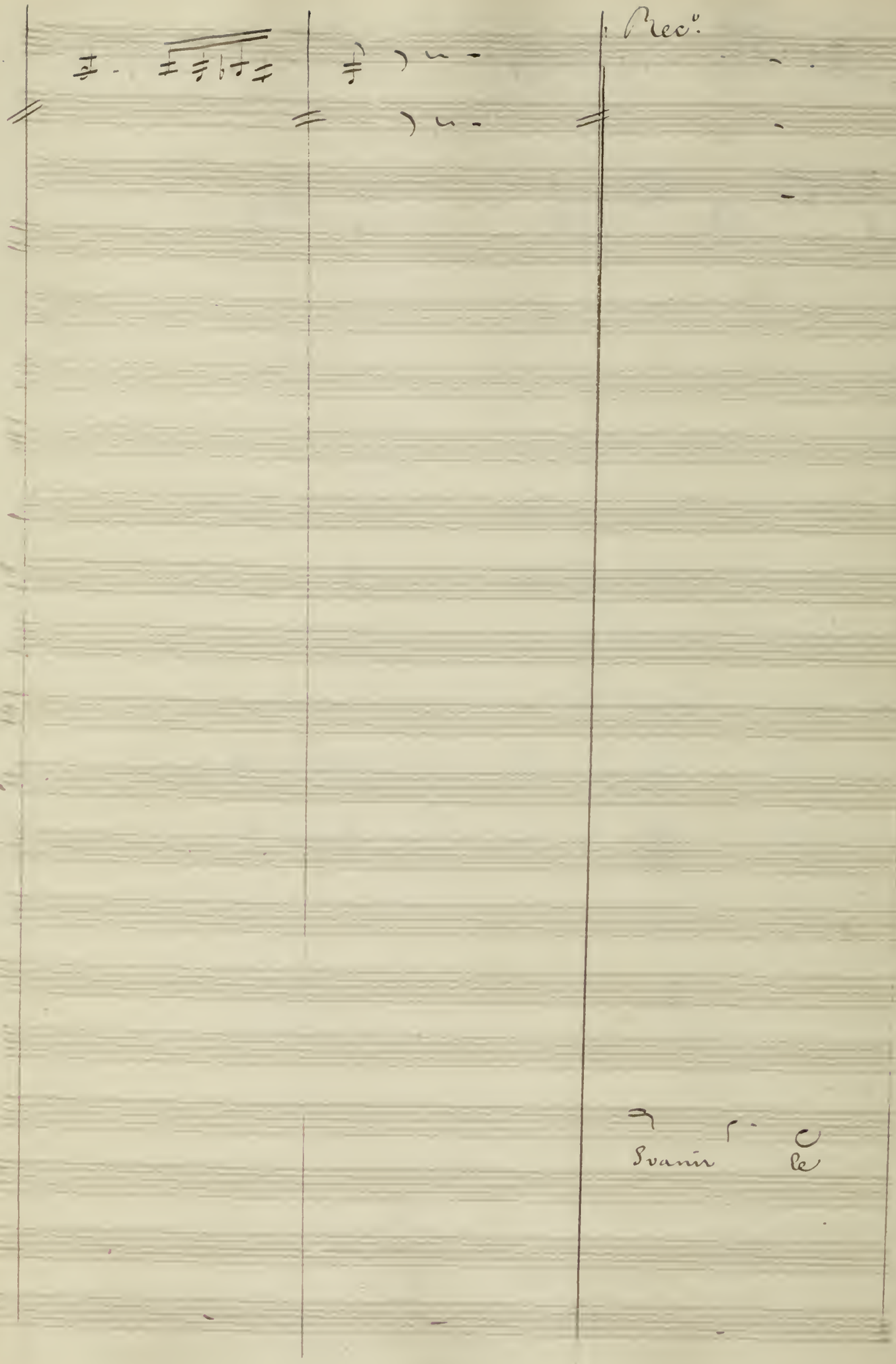
Pollione

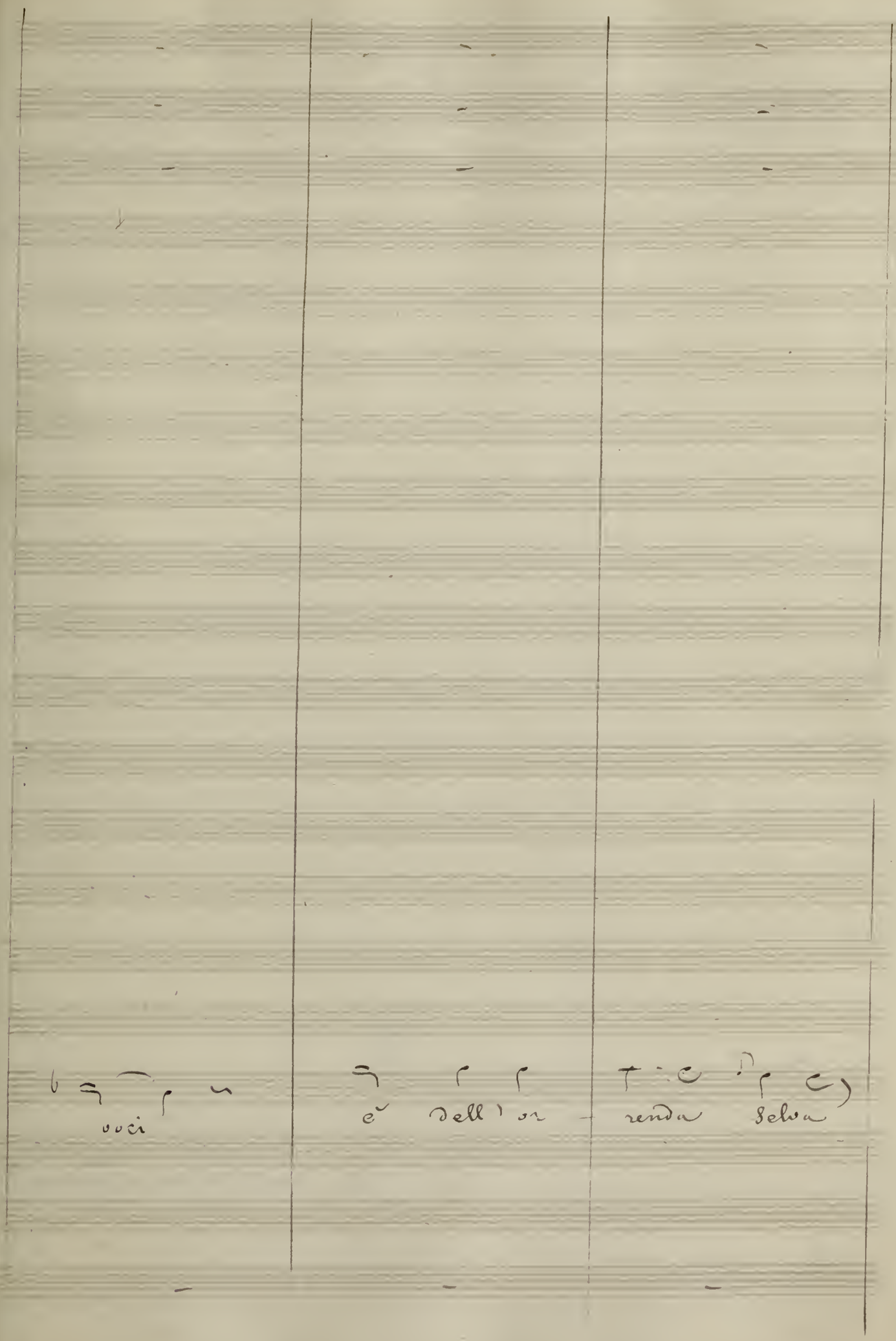
Flavio

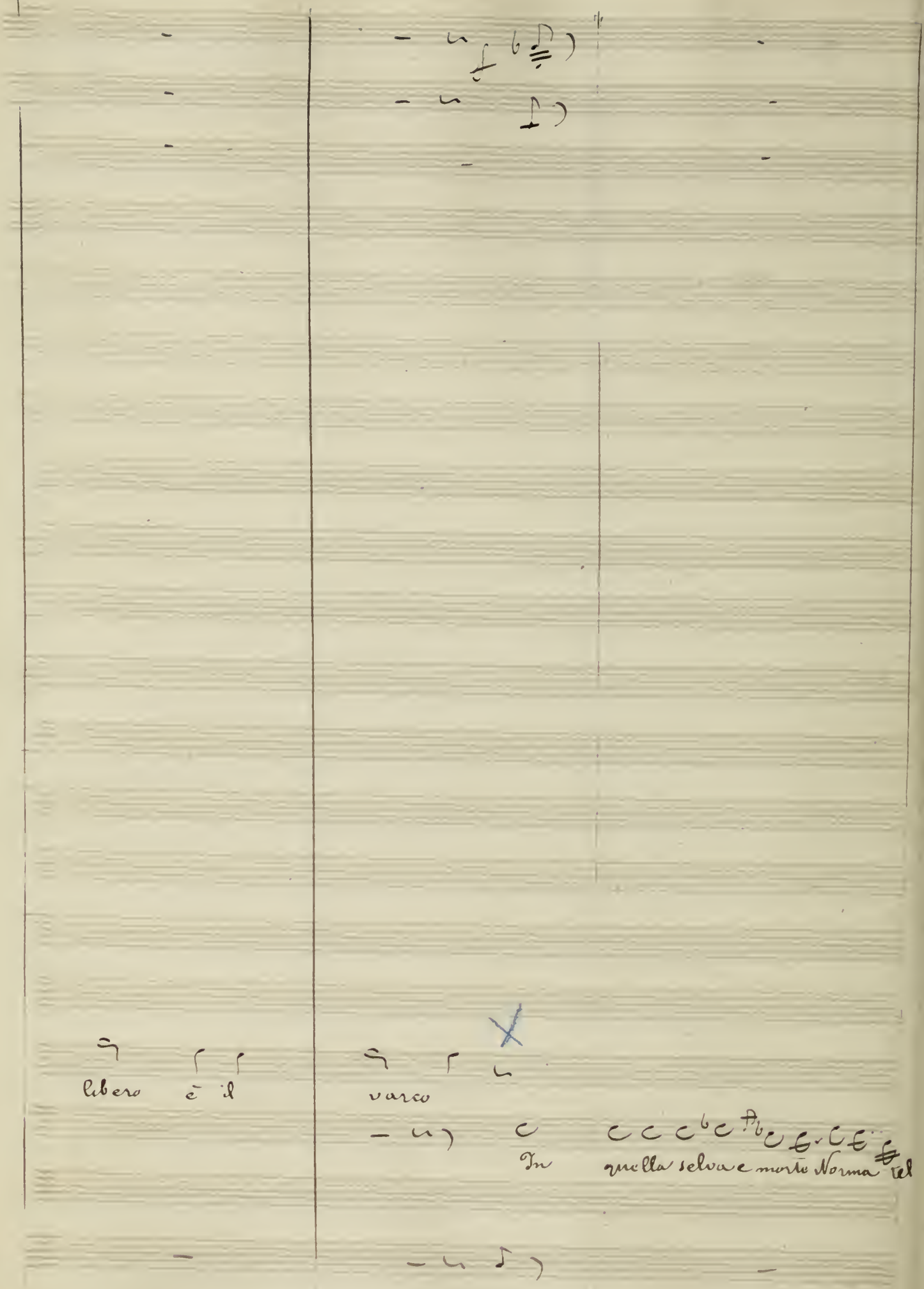
Vla.

All.o agit.o assai

3.
8. cui Fl.
8. cui Fl.


Rec.
Svanir
le


voci
e dell'or
renda selva


libero è il
varco
In quella selva e morte Norma

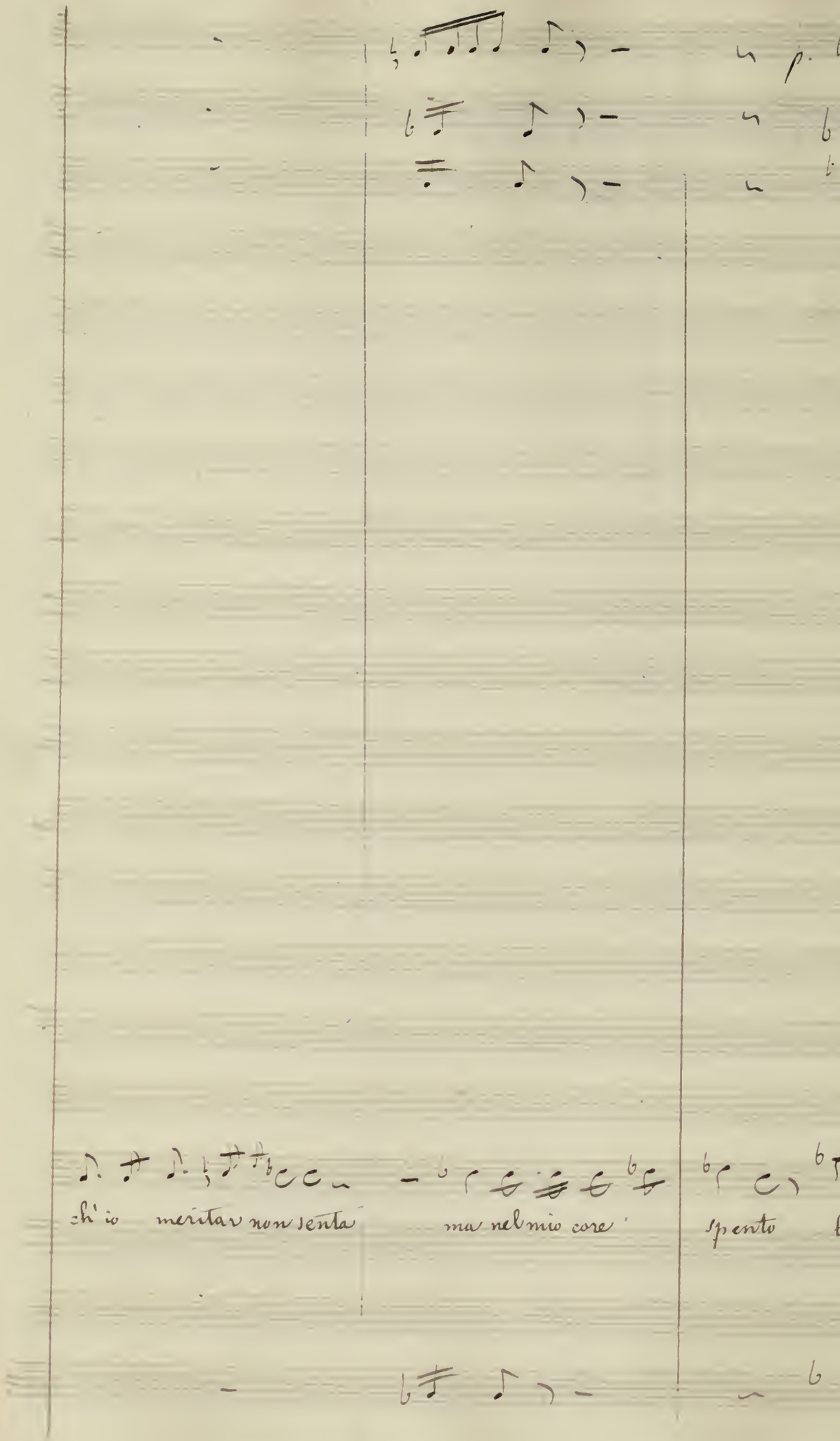
proferisti un nome che il cor m'agghiaccia

disse

l'amante la madre de' tuoi
tu
ah che di

~ no non puoi far tu rampogna

figli


p.
ch' io meritar non senta
ma nel mio core
spento la prima

fiamma, e un Dio la spense un Dio nemico al mio ri - posto ai piei mi -

All.o assai

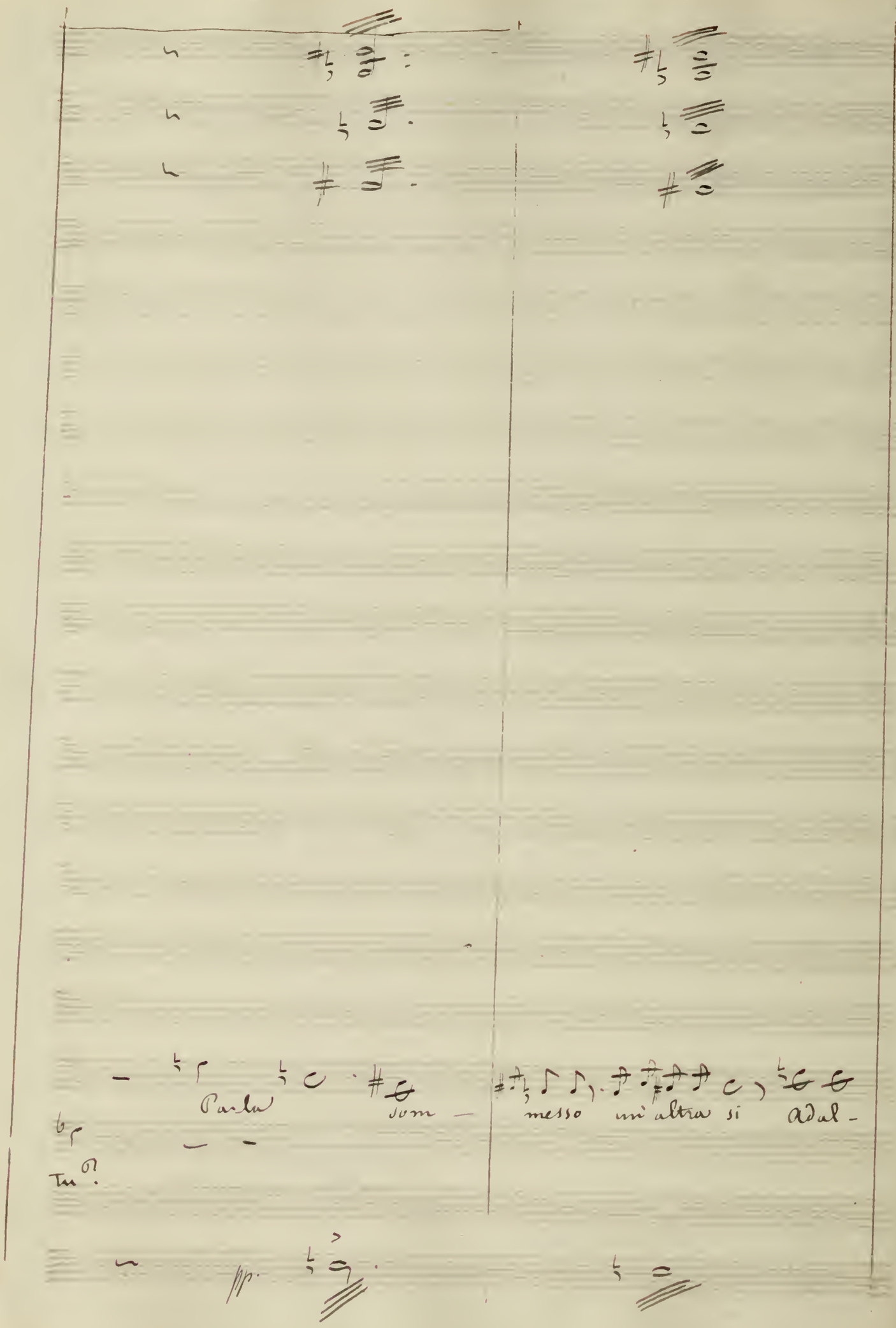
mf

f

veggo l'abisso aperto e in lui m'avvento io stesso

f

altra ameresti


Parla
som -
messo un'altra si
adal -
Tu?

Lento

p.

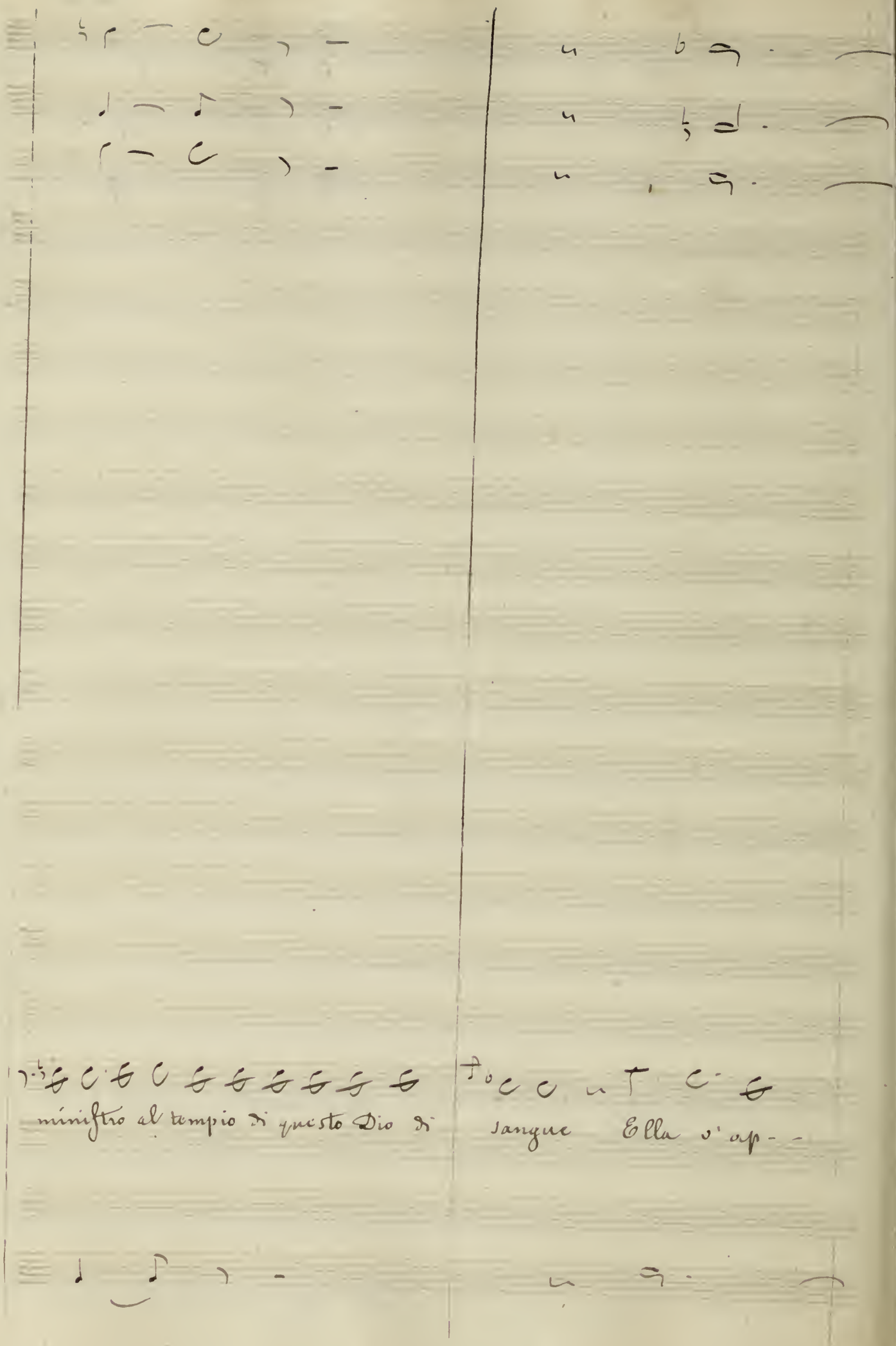
pp

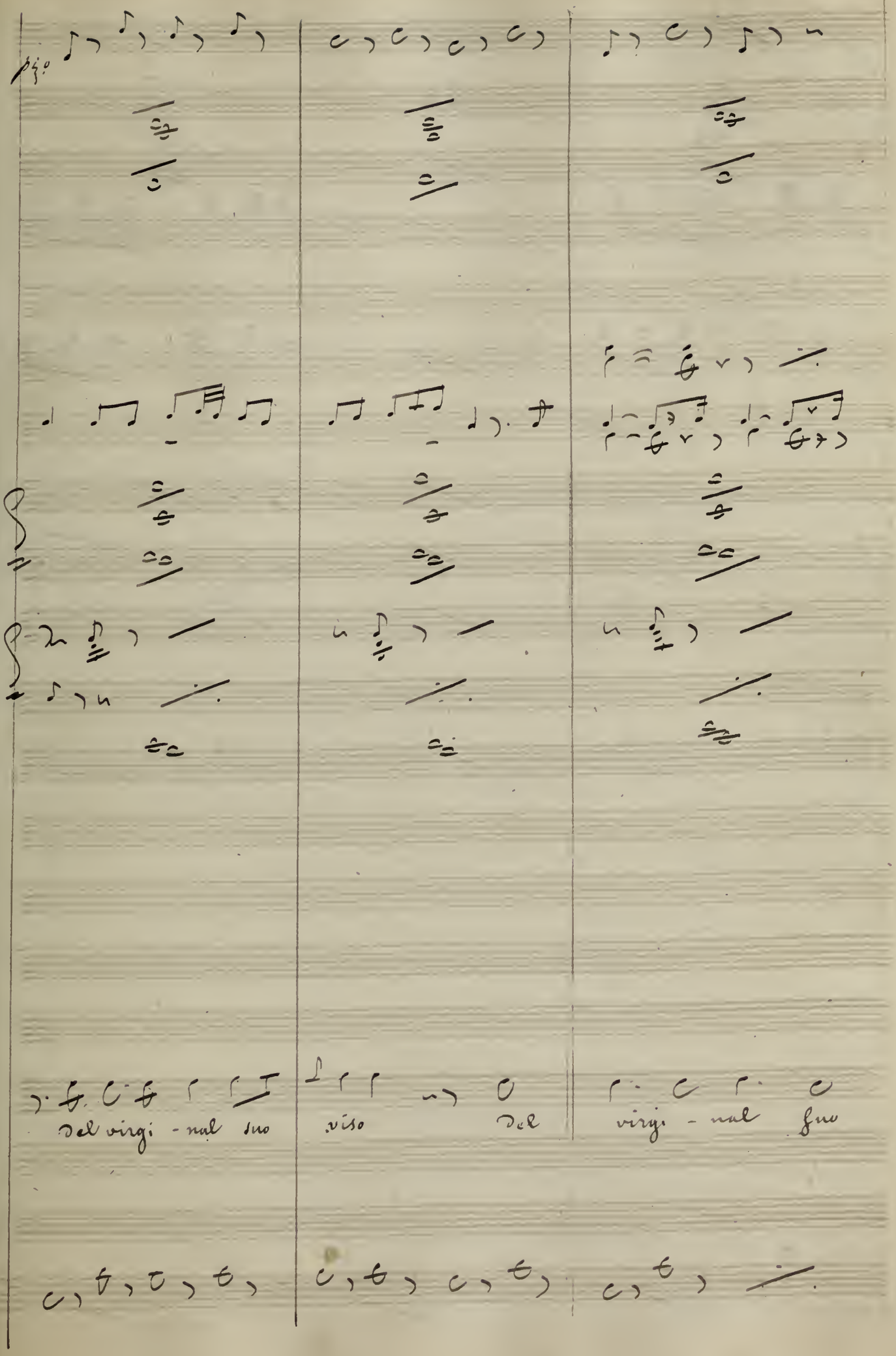
pp

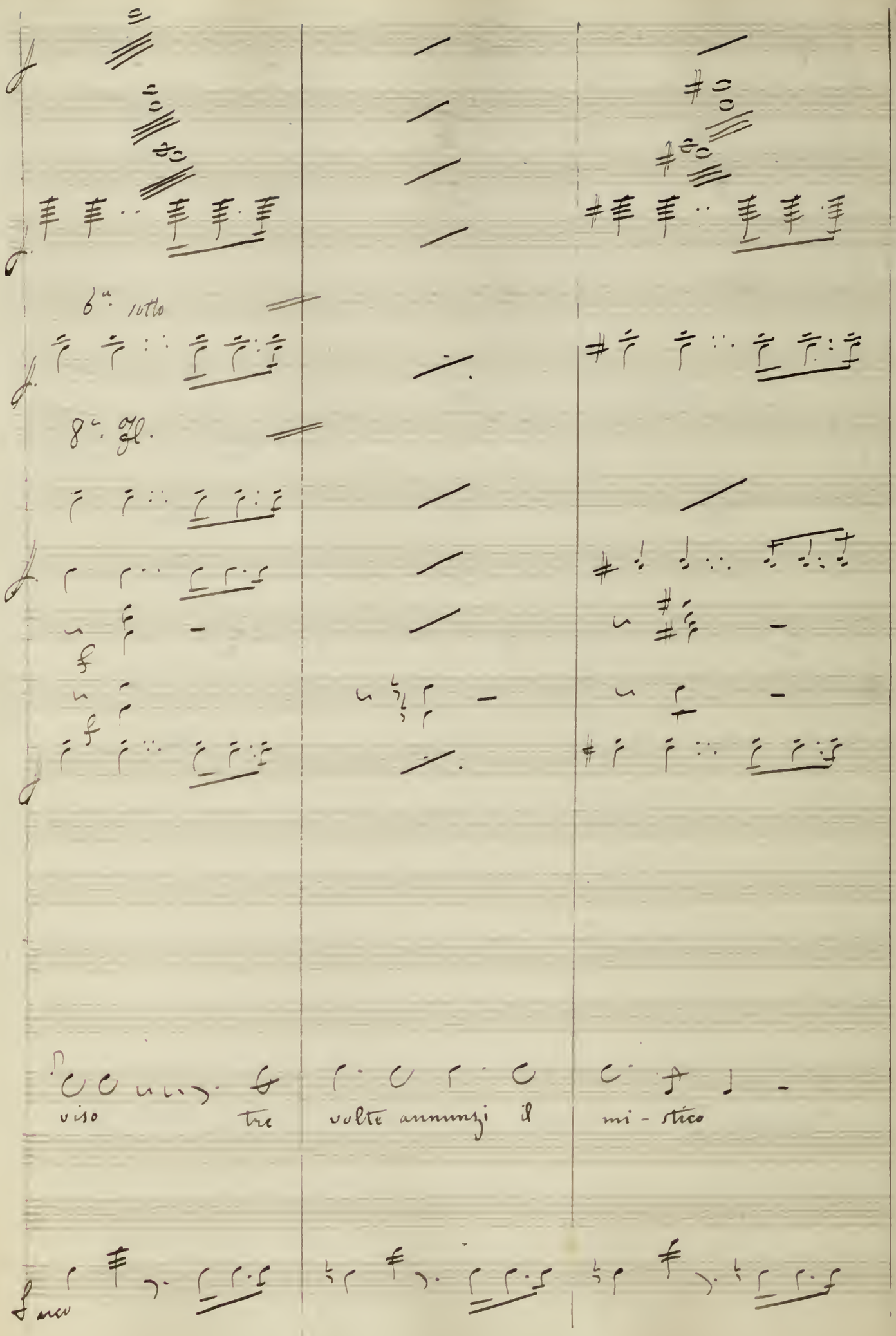
pp.

gisa tu la vedrai fior d'innocenza è riso di candore e amor

pp.


ministro al tempio di questo Dio di
sangue Ella s' ap- -


pizo
Del virgi - nal suo
viso
Del
virgi - nal suo


8va sotto
8va alt.
viso
tre
volte annunzi il
mi - stico
f meno

8va sotto

8va sotto al Fl.

Bronzo sacerdo —

tal —

Bronzo sa-cer-do —

pp.

mf. sotto 1°. V.°

p.

—tal

Coro

Il sacro vischio a-

mf.

p

affret.°

Si prepari l' Ottavino

miettere

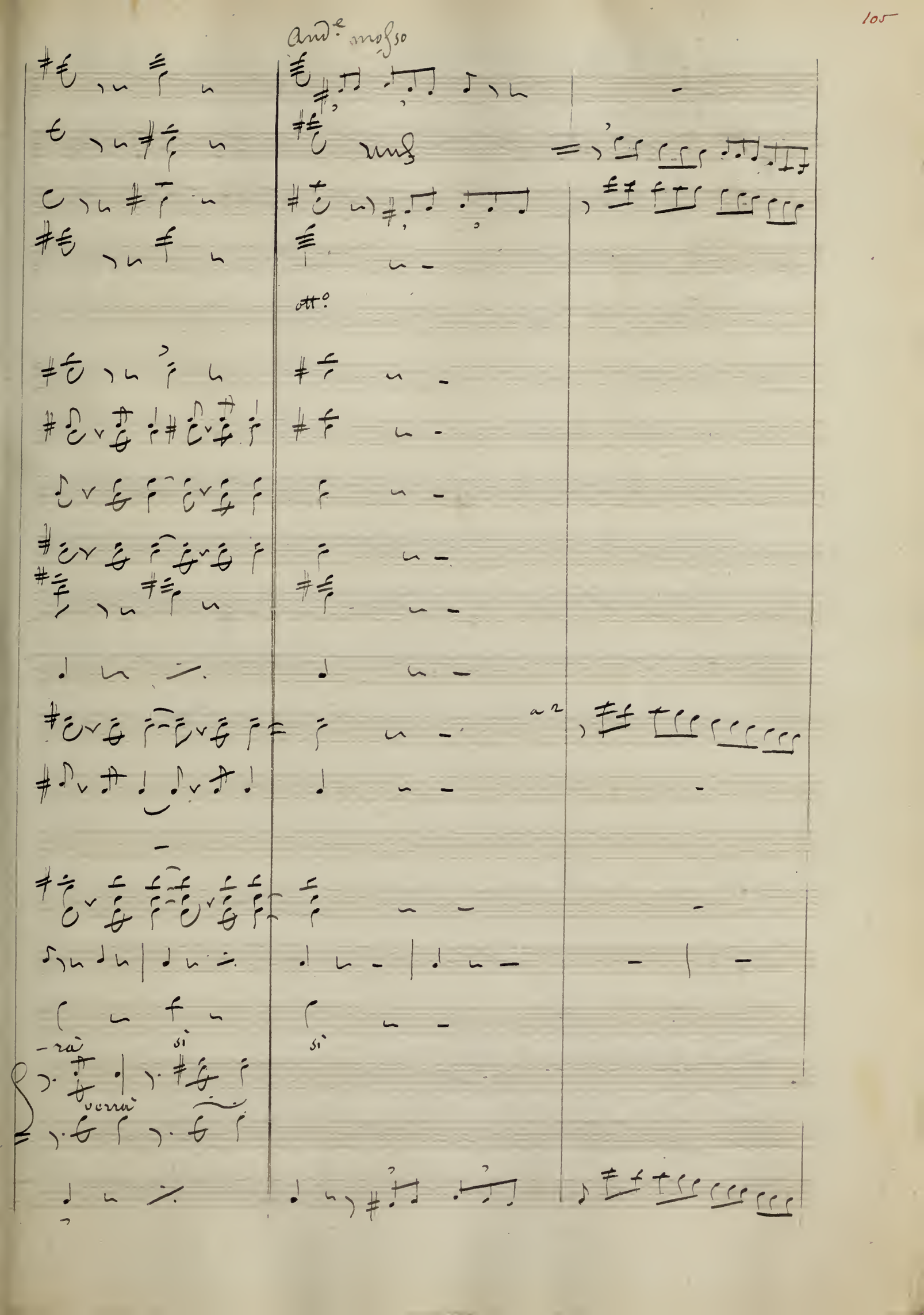
Norma ver – rà?

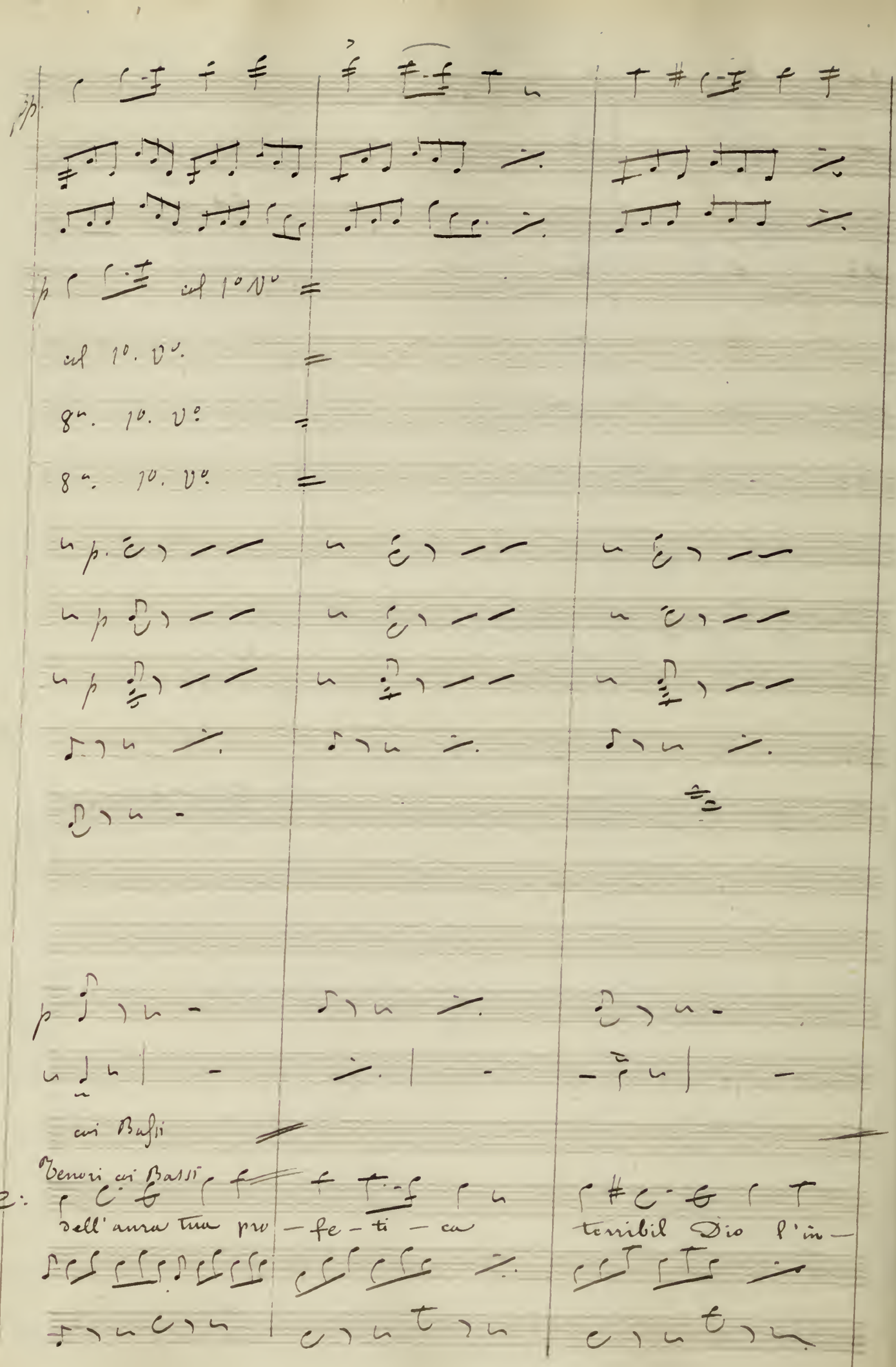
si

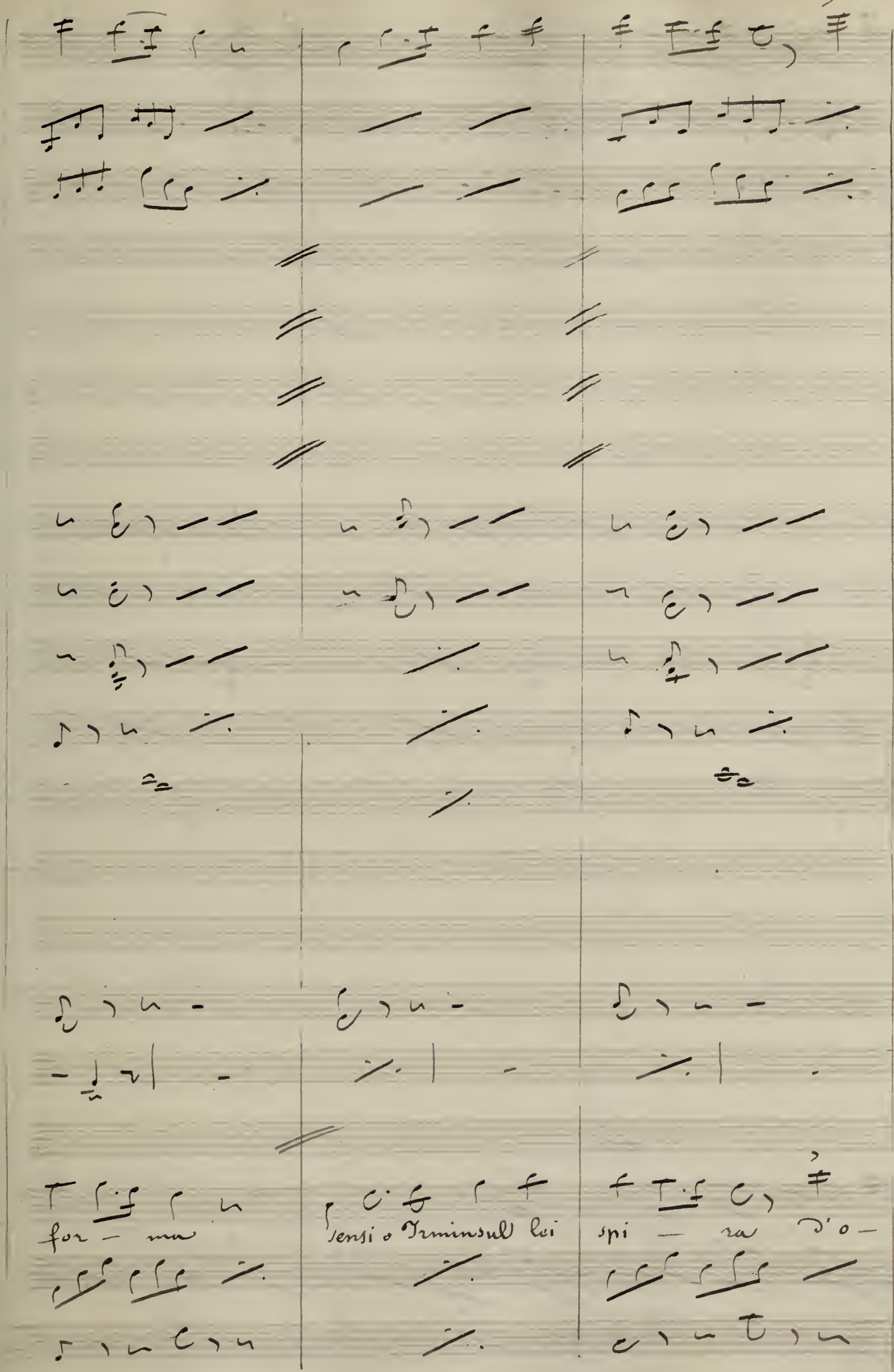
Norma

si ver —

(con gioja)


and.e mosso
mf
ott.o
a 2
-rai
si
si
vorrai


pp
p
col 1° V°
col 1°. V°.
8va. 1°. V°
8va. 1°. V°
p
p
p
p
p
cui Bassi
Tenori cui Bassi
e:
dell'ira tua pro — fe — ti — ca
terribil Dio l'in —
Vlli


for — mu
sensi o Irminsul lei
spi — ra d'o —

sotto voce

Dio ai Romani ad i . . . ra sensi che questa in-

frangono

pace per noi mor

tal si

mf.

8va sotto al Vl.

sotto voce

pp.

Si parle - ro' ter - ri - bi - le

pp.

Da queste quercie an -

che

sgombre faran le

Galli — e Dell'

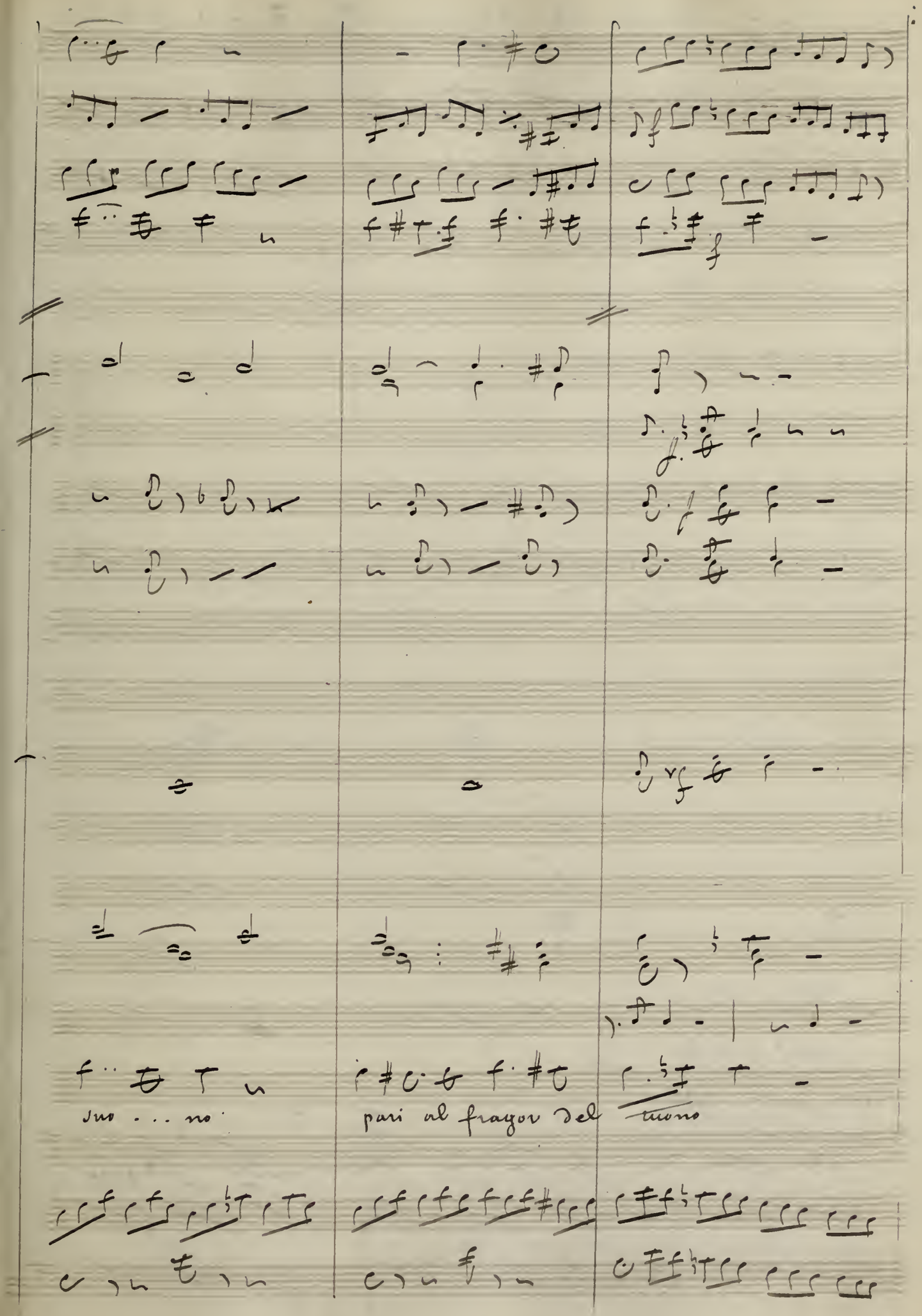
pp

p

pp.

a - gnile ne - mi - - che

e del suo scudo il


suo . . . no
pari al fragor del tuono

unis. 10. V°

unis. 10. V°

8va 10. V°

8va 10. V°

f

unis°. coi Bassi

Tenore unis°. ai Bassi

e: nella Città de' ce - sa - ri tre - mendo occhegge -

f

C

mf.

solo

pari al fragor

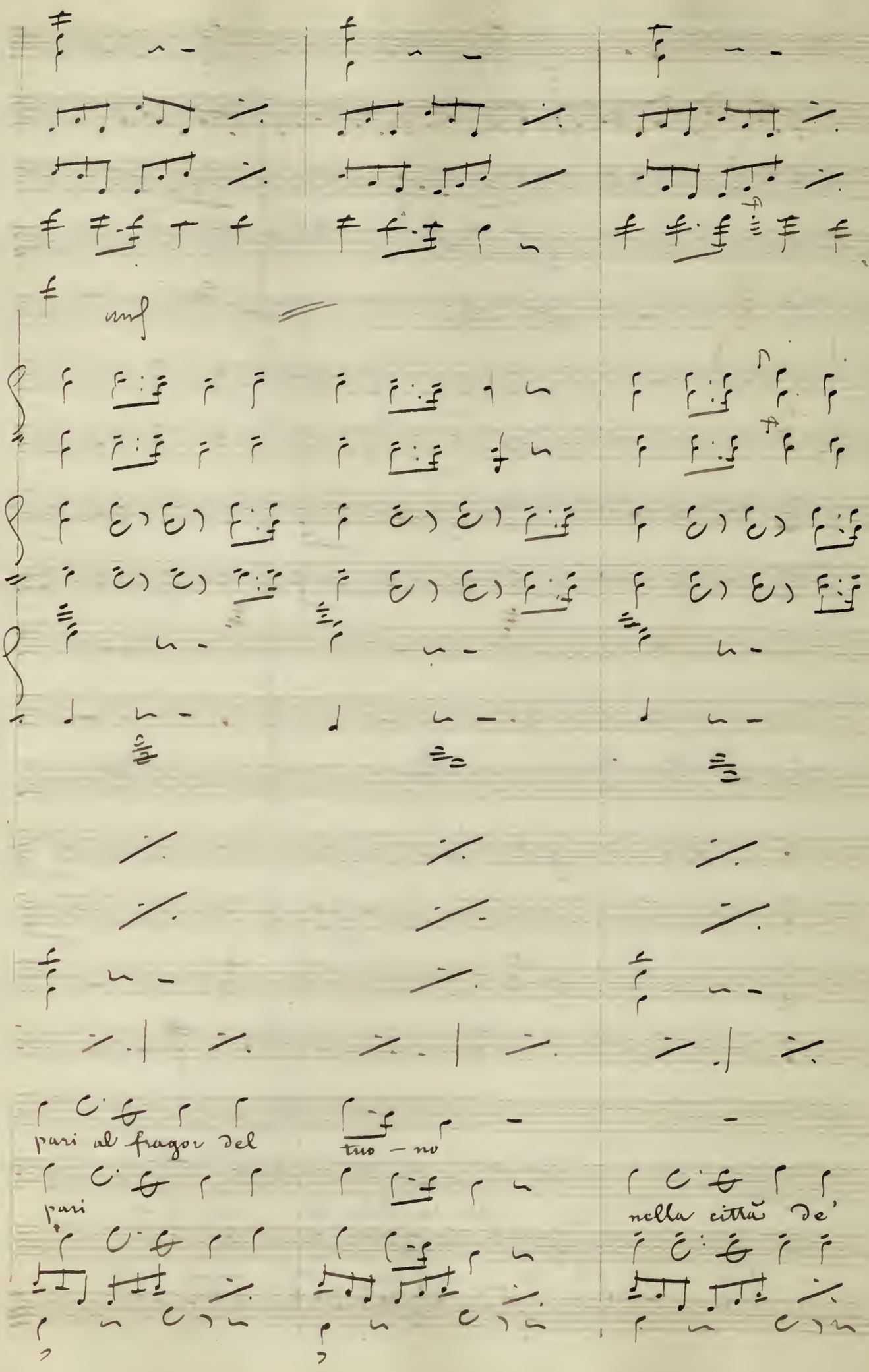
Coro

e del suo sendo al

suo – no

– rai

Velli


mf
pari al fragor del
tuo – no
pari
nella città de'

f

f

mf

nella cit - tà

tremendo eccheggerà

ci - sa - ri tre - men - do eccheggerà

eccheggerà

with

mif. 1°. V°.

ecchegge - ra

ra ecchegge

ecchegge - ra

tre

tre

tre

- mendo tre -
- mendo al par del
- mendo tre

- mendo eccheggiar ah sì tre
tuono ah sì tre
mendo eccheggerà ah sì tre

- mendo tremendo eccheggè -
- mendo eccheggè -
- mendo eccheggè -

mf

1.° 8.ª Fl.

8.ª Fl.

Come dal C al D.

-ra

-ra

e del suo scudo al

pari al fragor

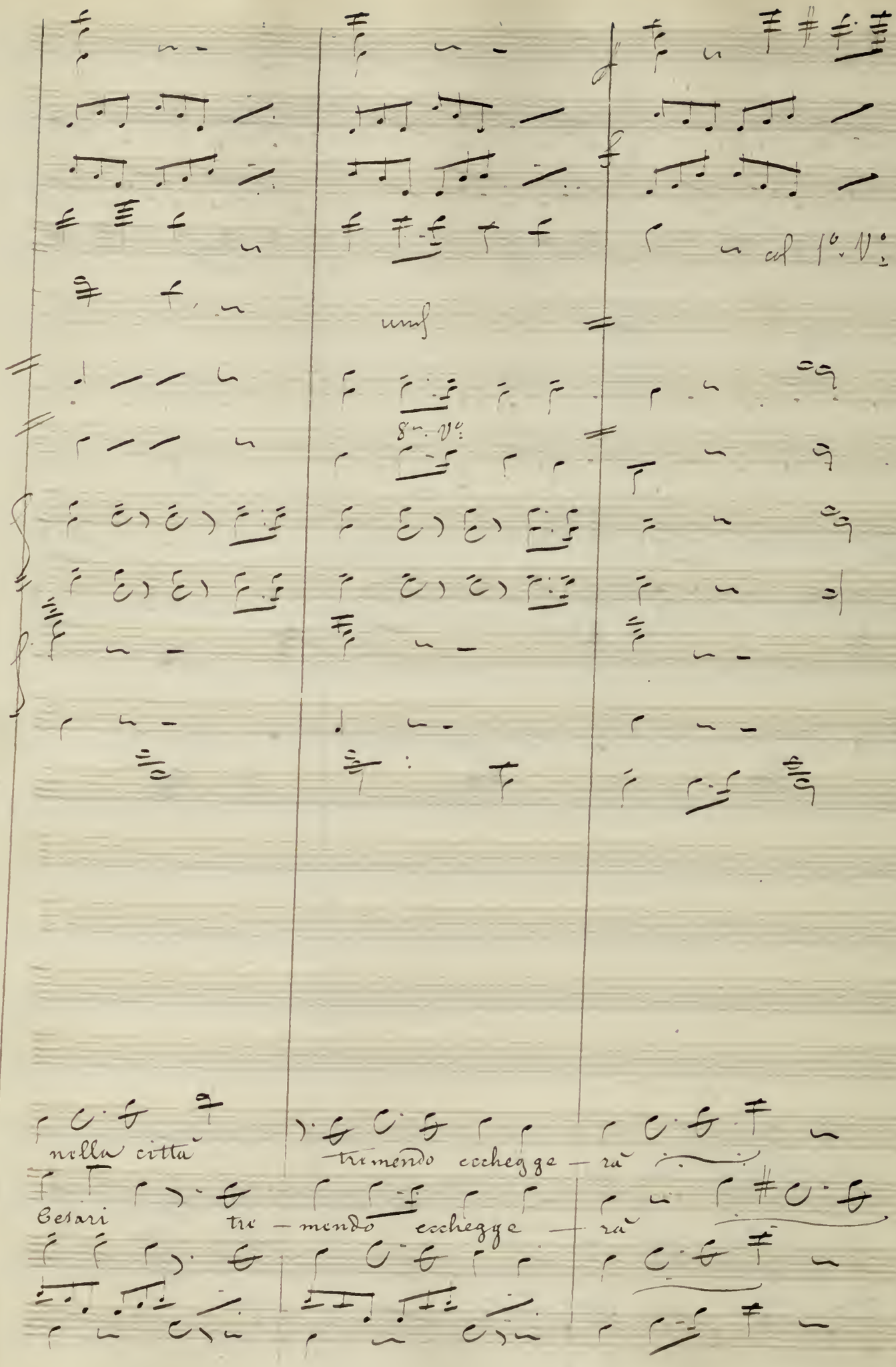
suo — no

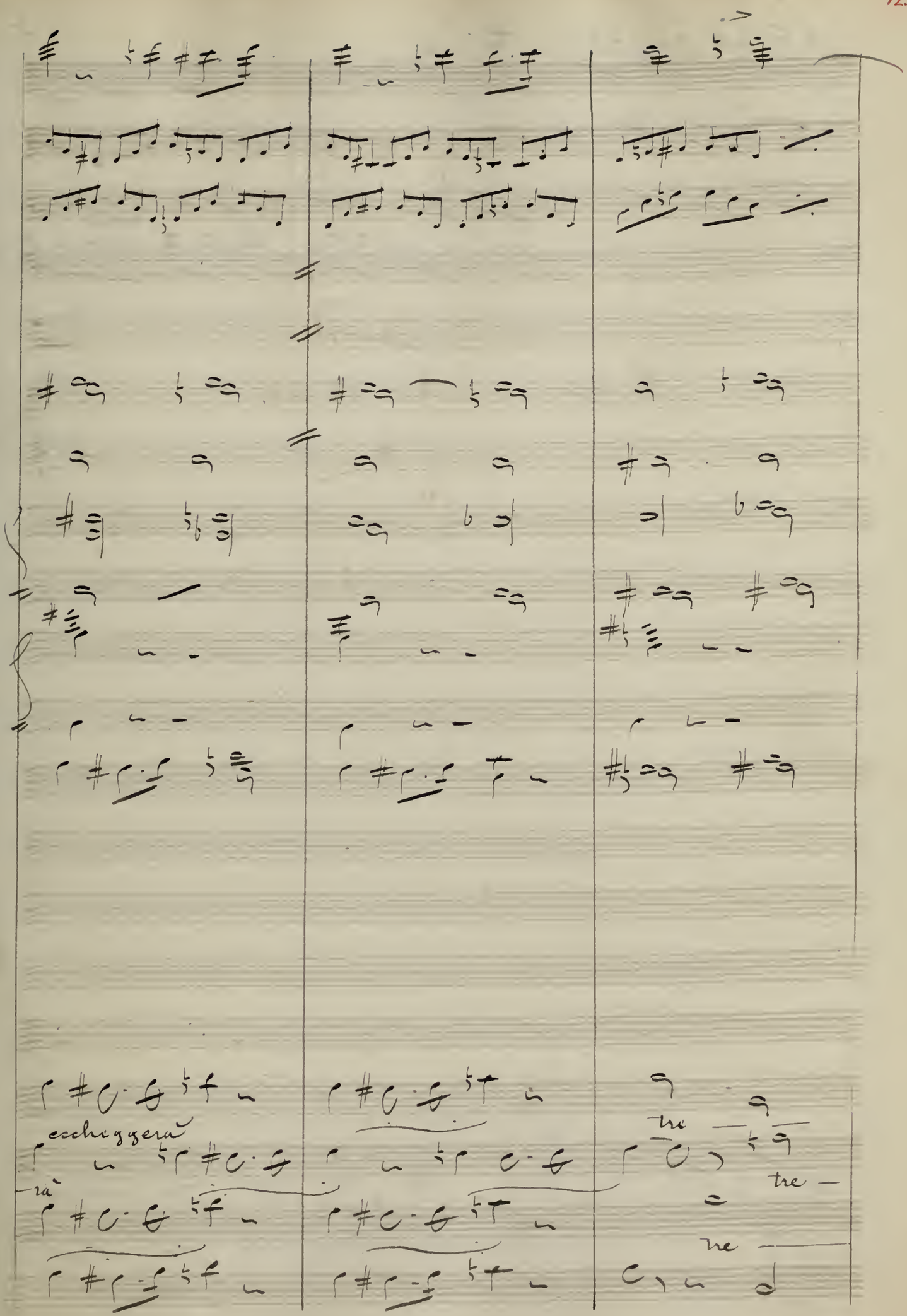
mf

pari al fragor del tuo no

pari al fragor del tuo no

nella città de'


cl 1°. V°.
unis
8va. V°.
nella città
tremendo echeggerà
Cesari
tremendo echeggerà


ecchieggerà
tre
tre
tre

pp

8va Vl.

3a

8va Fl.

all' Ob.

— mendo tre — mendo eccheggerà al sì tre mendo — ecchegge —

— mendo al pari del tuono ah sì tre — mendo — ecchegge —

— mendo tre — mendo eccheggerà ah sì tre mendo — ecchegge —

f

mf

solo

pp.

pp

cri Bas.

cri Basi

-ra- tre — mendo ecchegge — rà tre —

Bas.

1°. Tempo

Cl. 1°
o
Cl. 2°

unis ai Cl.

p.

2 soli

Tutti s'avviano nell'interno della fo

mendo ecchegge

Vlc

pizz.

1°. Tempo

8va. 1°. Cl.

8va. 2°. Cl.

solo

solo

solo

pno.

pp.

mf.

8va 1o. Vc.

pp.

ei Bassi

Luna t' affretta a -

Viol.

8va sotto
for - ge - ne

mf

Banda

Norma all' altar ver - rà

Lu -

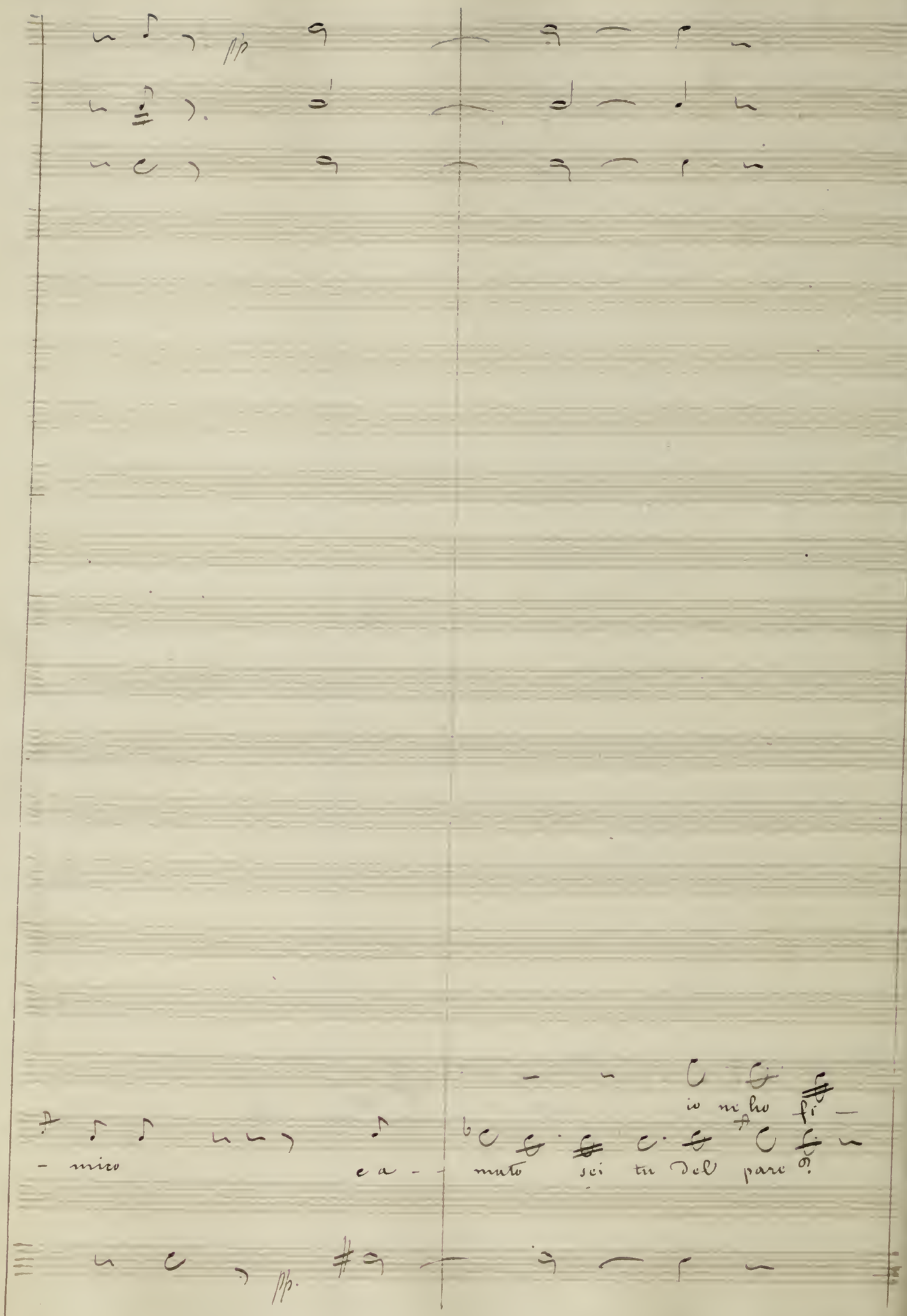
mf

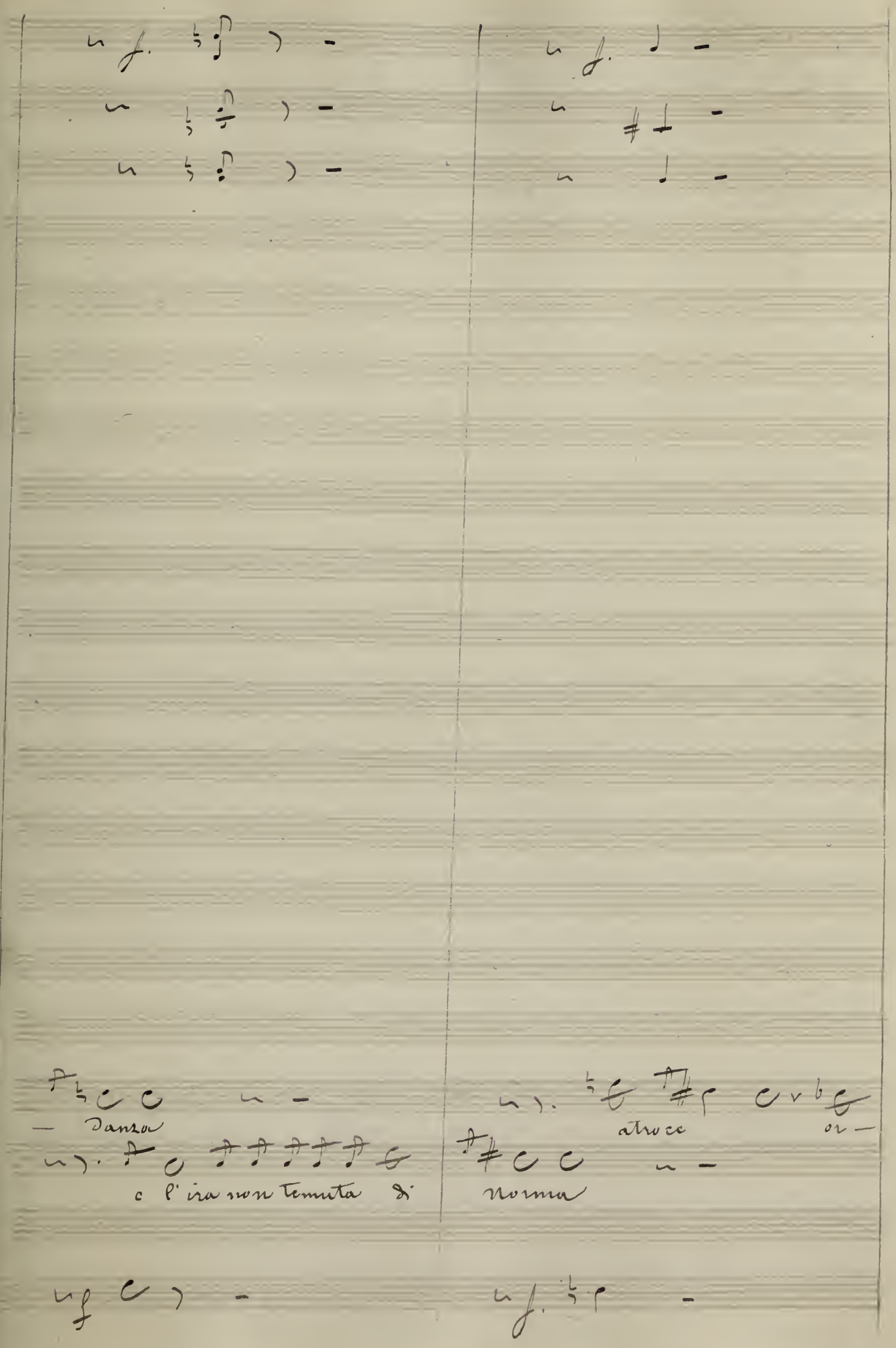
na t'af fret tu

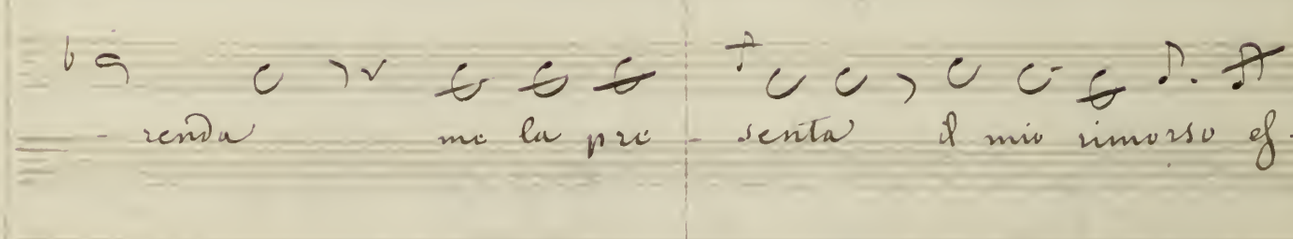
Norma

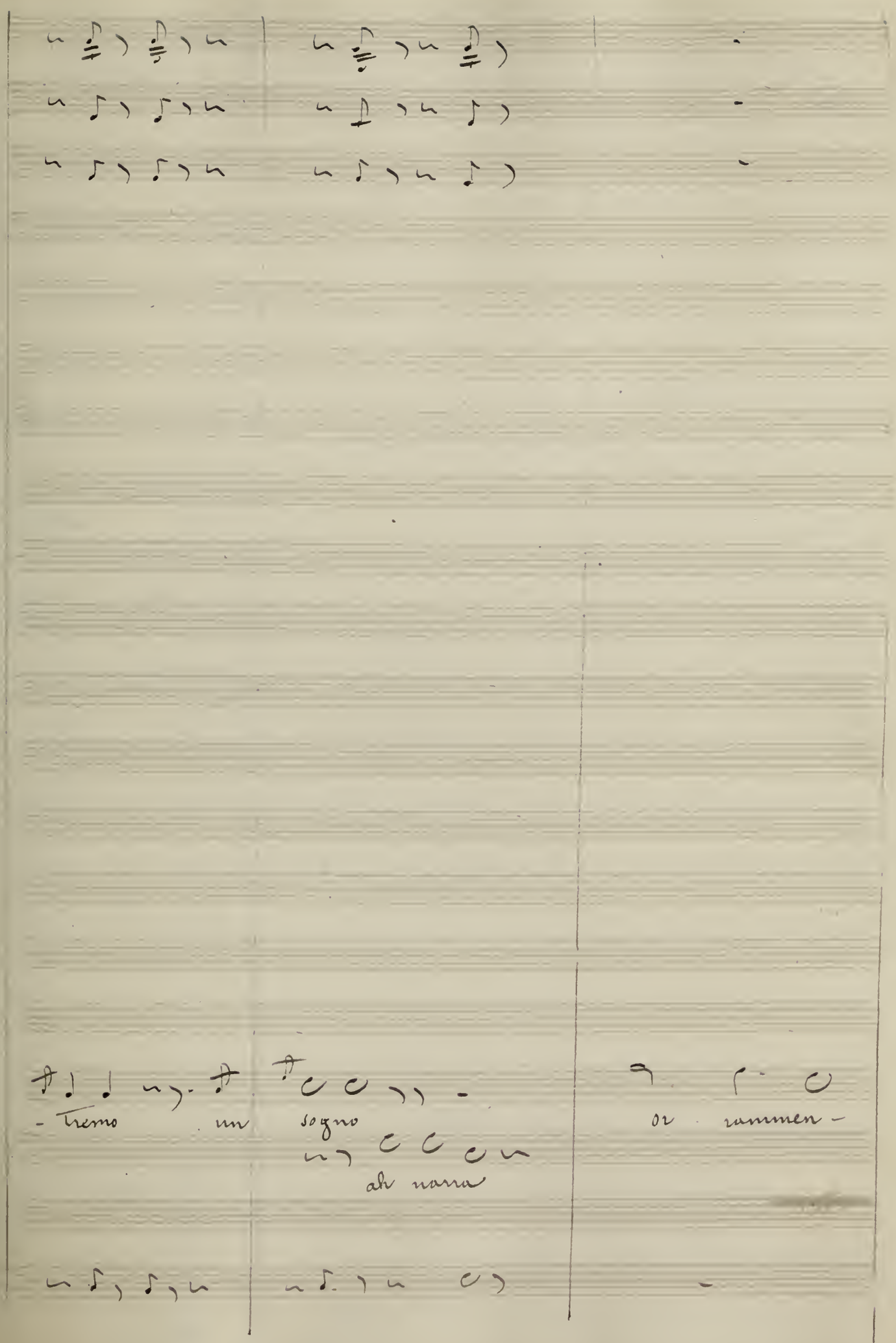
- pare come raggio di stella in cielo tur- bato

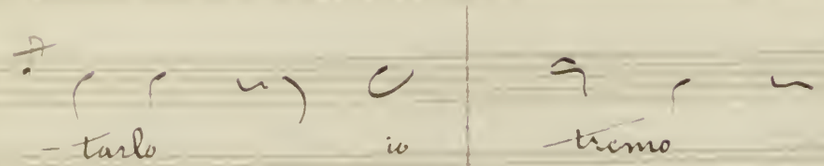
misero a-


pp
io ne ho fi -
- mico
e a - - mato sei tu del pare o!
pp.


Danza
atroce
or —
e l'ira non temuta di
norma


renda
me la pre
senta
il mio rimorso ef-


- Tremo
un
sogno
ah nana
or
zammen -


tarlo
io
tremo

Mod.o

Violini

inf.

Viole

Flauto

Ottavino

Oboe

Clarini in Do

Corni in Do

Corni in mi b

Tromba in Do con chiave

Tromba in Do senza chiave

Fagotti

Tromboni

Cimbasso

Timpani

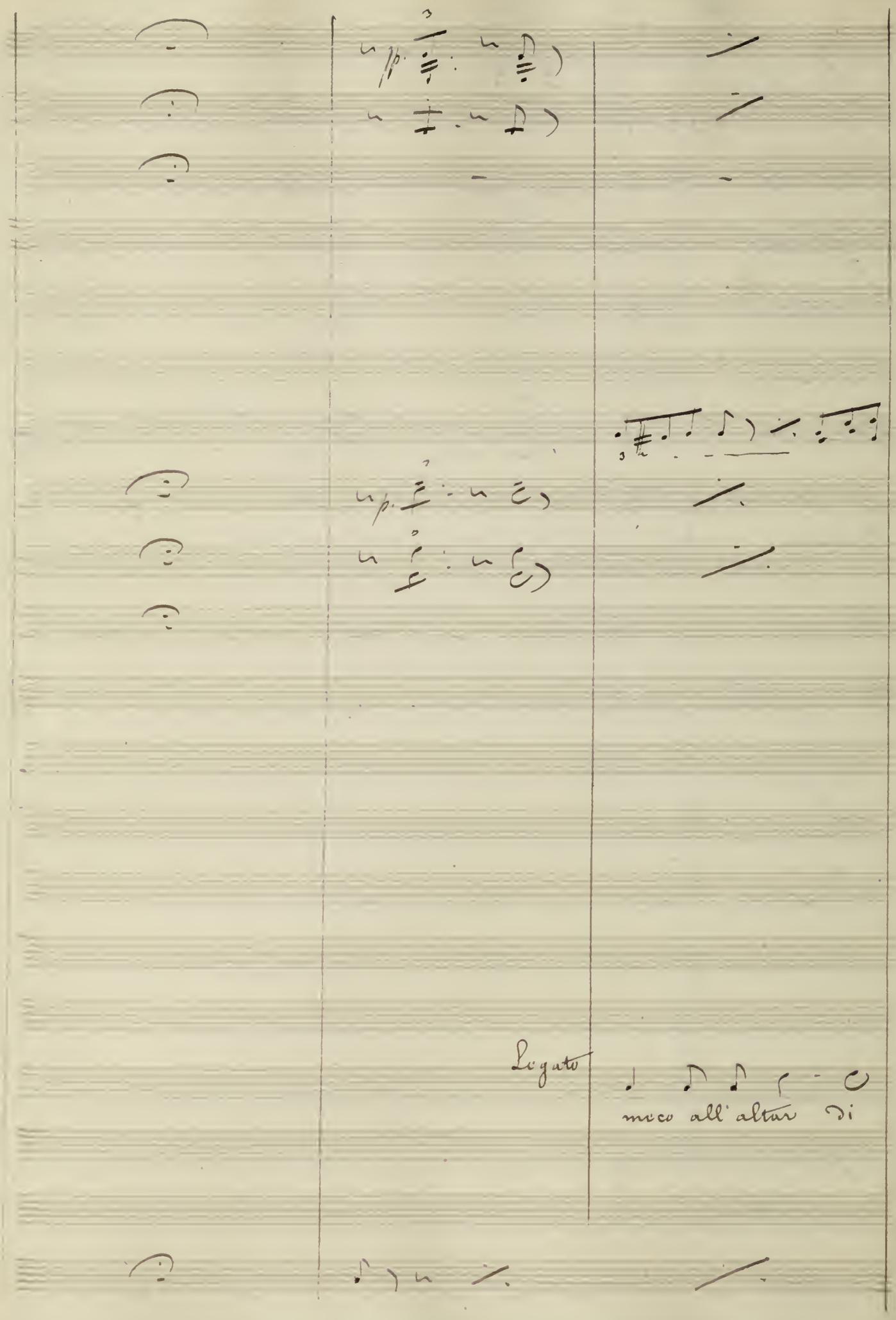
Cassa

Vollione

Flavio

Vc

Basso


Legato
meco all' altar di

pp.

pp.

Venere era Adalgisa in Roma

3a

1°. coll' Ott.va

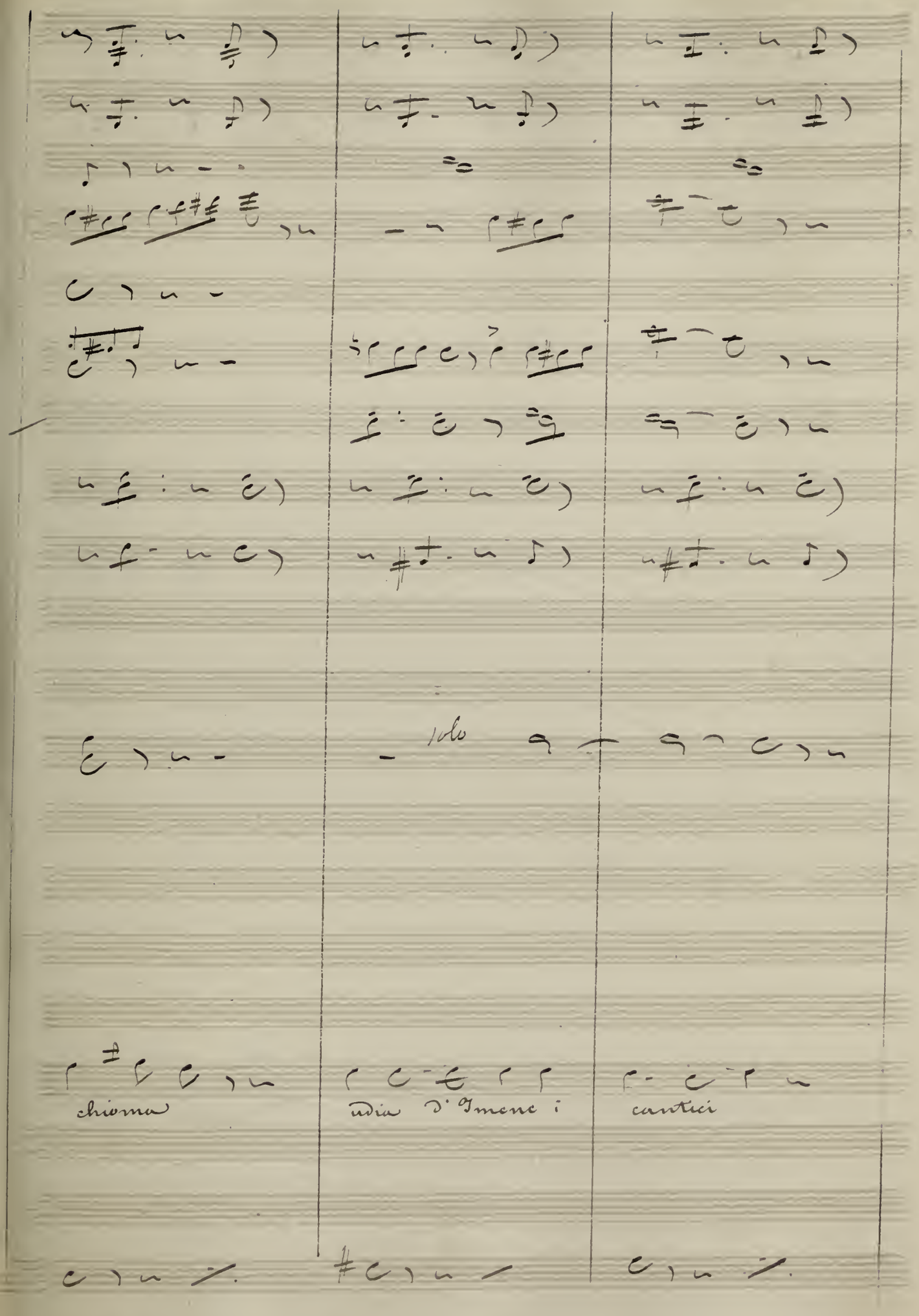
2°. col 1°. Fl. 8va. sotto

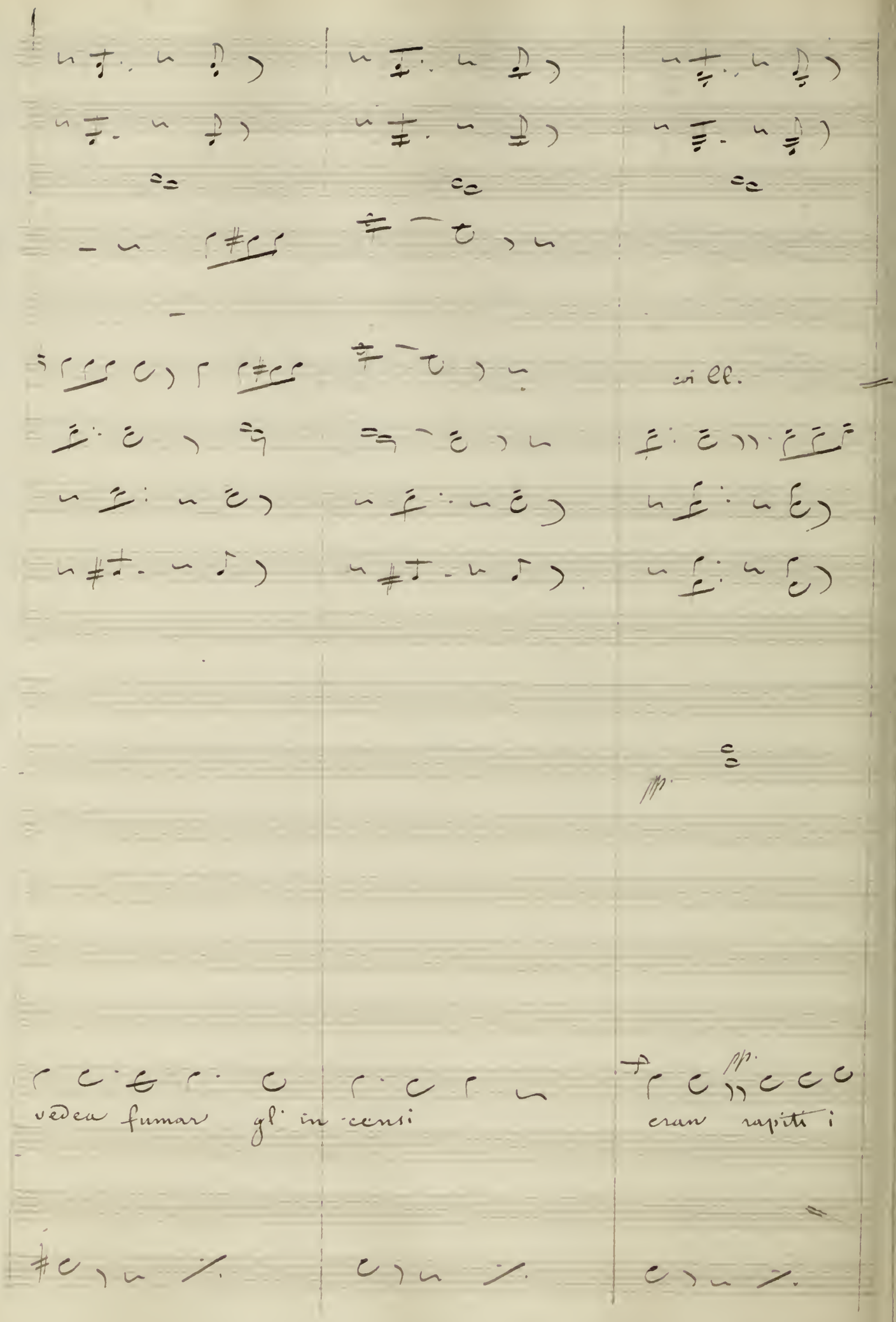
8va. sotto ai Fl.

solo

cinta di Bende candide sparsa di fior la

1. 2.




vedea fumar gl' in-censi
eran rapiti i

solo

8va all'Ob.

sensi di volut - tu - de e a - more

8va sotto cui Ob.

eran rapiti i sensi di voluttu - tude di voluttude ca-

sotto voce Tremolo

e:

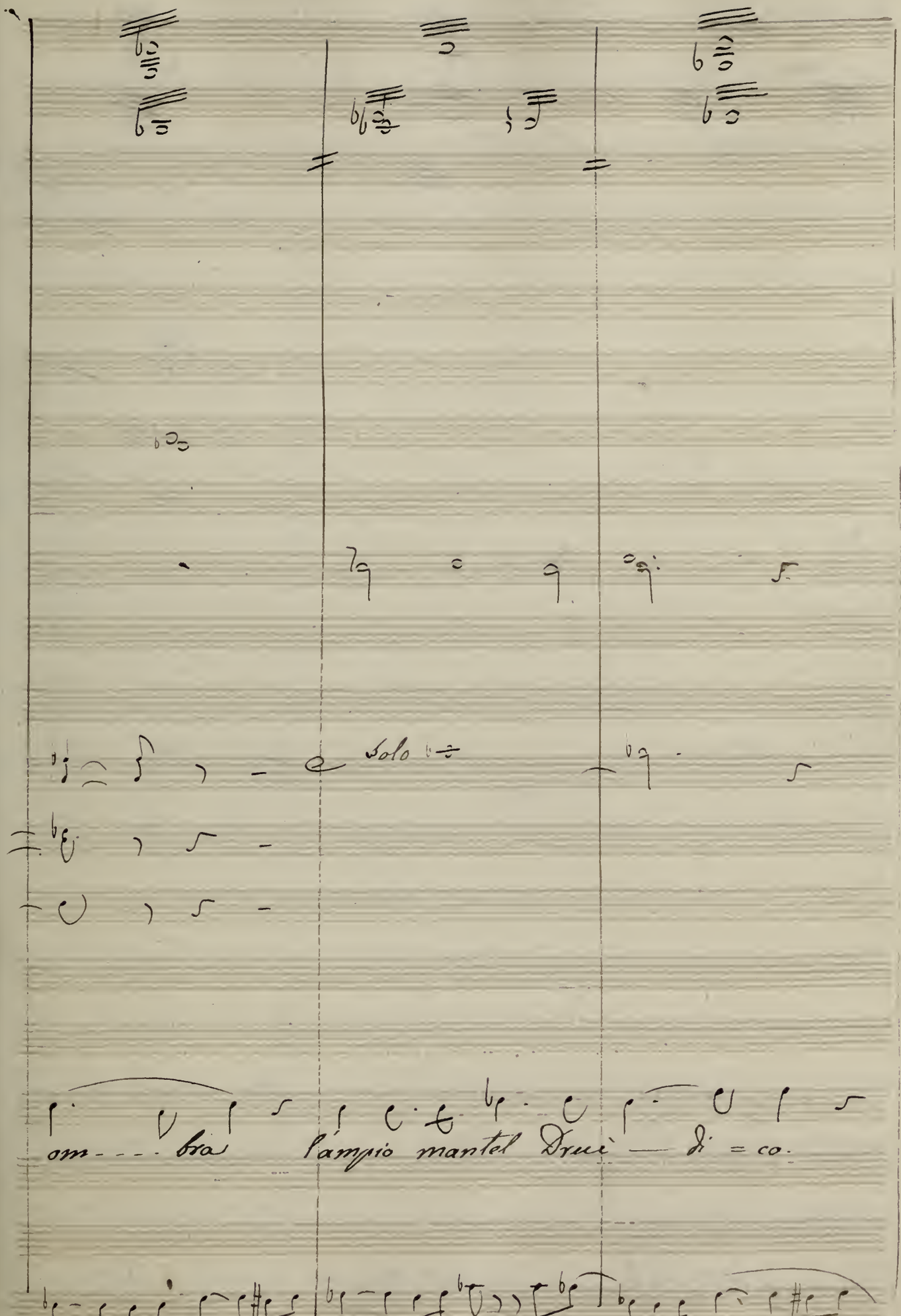
- mor

quando fra noi - ter -

viene a locarsi un

viene

ri - bi - le


solo
om - - - bra
l'ampio mantel Druì — di = co.

Coi Ob.

come un vapor l'in: gom - - bra

ca - de sull'ara il

a 2 8va Ht.

Solo

pp

Sotto voce

Sol — go — re

d'un vel si copre il gior — no

Sotto voce

p

muto si spande in_tor_no

un sepolcra_le ar_

8ª col Bas.

Solo

8a Solo col Ob.

— rar

Solo

Dolce

Più L'ado — ra — Da | ler — gi — ne | io non mi trovo ac=

Solo

can – to.

riodo da lungo un ge – mi – to

a 2.

allarg.

misto de' figli al — pian — — — —

un poco lento quasi in tempo

ad una voce or = ri — bi — le ec = cheggia in fon — do al

sforz. appena ogni principio di battuta

Cresc. a poco a poco

Solo

perd.°

al

con voce

con voce cupa e terribile

lem — pio

Nor — ma

ca — si

sa

perdendosi

giungere mai al porto

scen — prio d'a — man — to

All.o

Cla: in si b

Cor- in Mi b

Tromb in Mi b

Tromb. in Si b

Tam tam

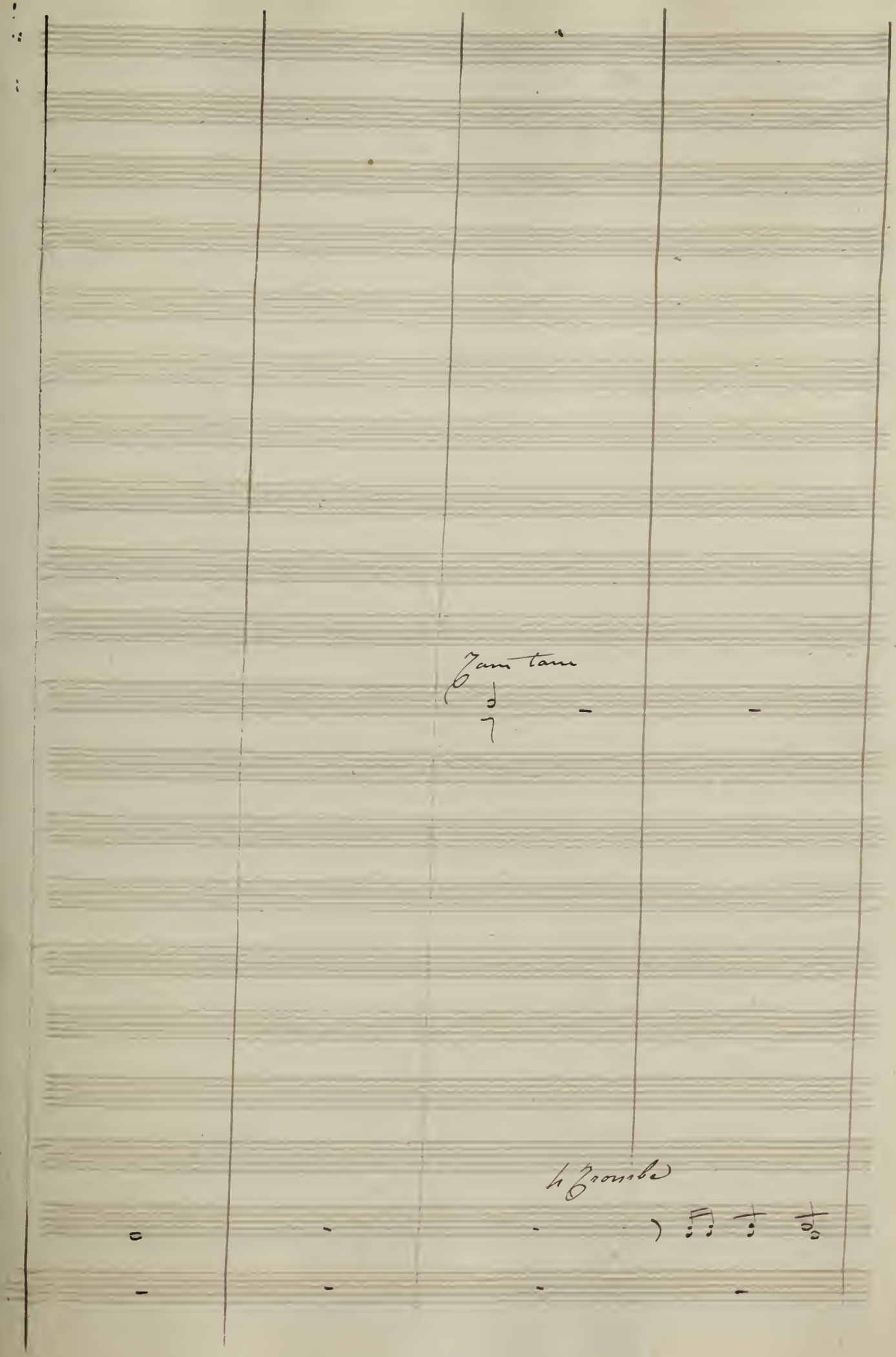
in C fa

tra — Di — tor —

Banda sul palco

Due Trombe in Si b

All.o Mozz.


Tam tam
Trombe

tam tam

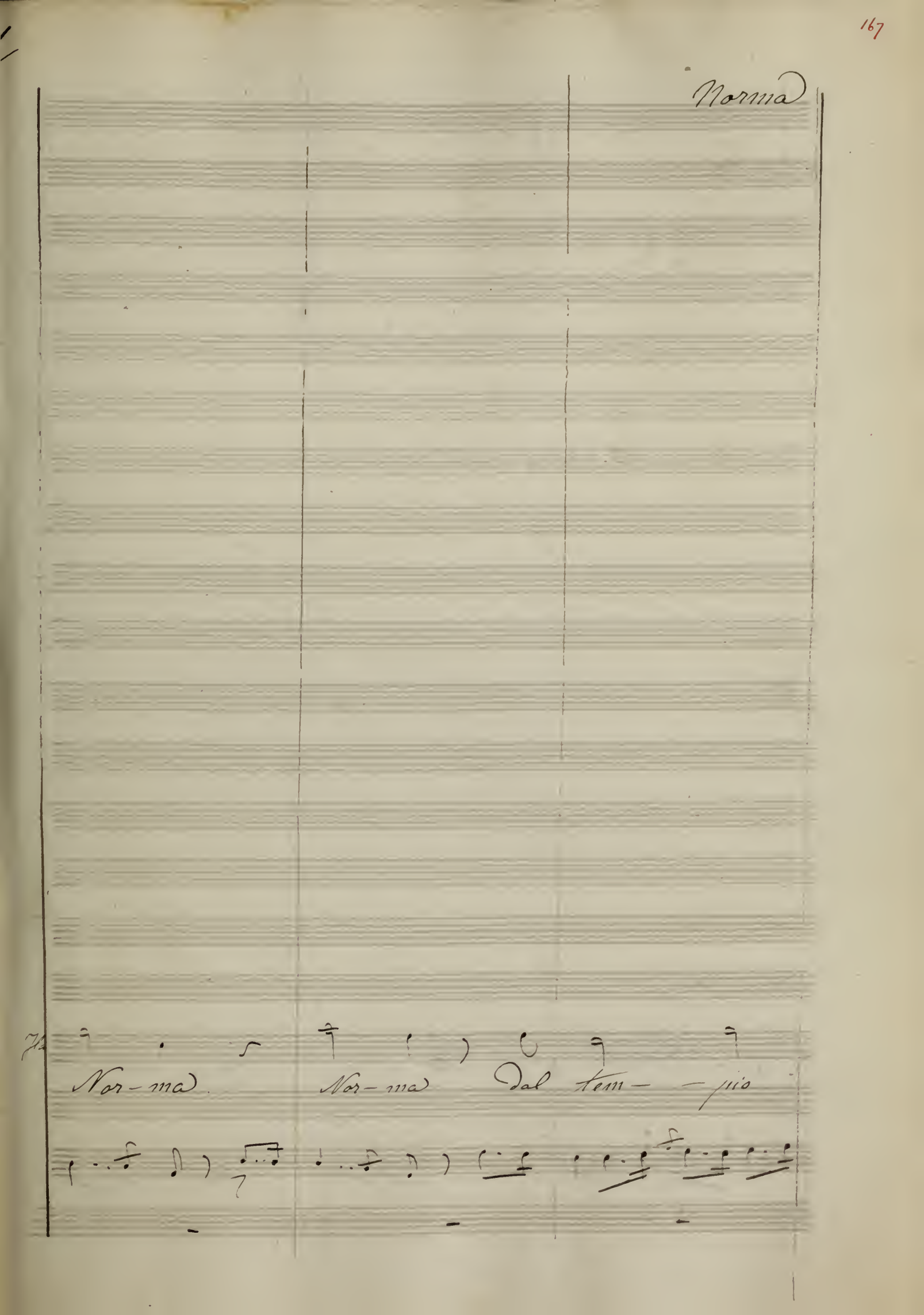
d

sei Trombe

Alto

Ri - ti a - compie - re
suoi

Norma



nuo - ve

Coro di Donne

sor - ta è la

lu - na

va - nial - - - to - - -

mi
lascia
ah
m'a
al-
tro

io — vi —

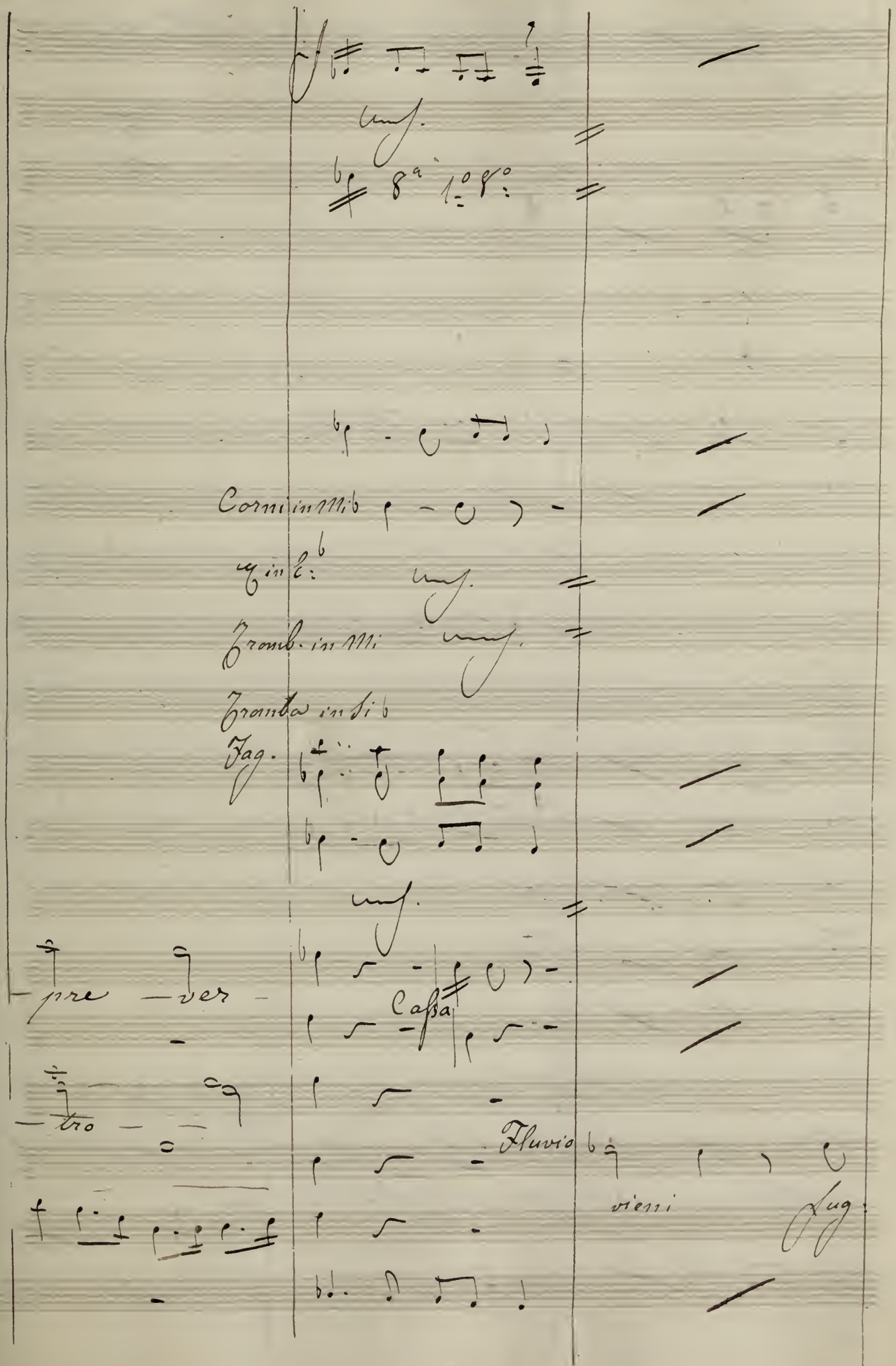
bar — ba — ri

sco — ta

ug — giam

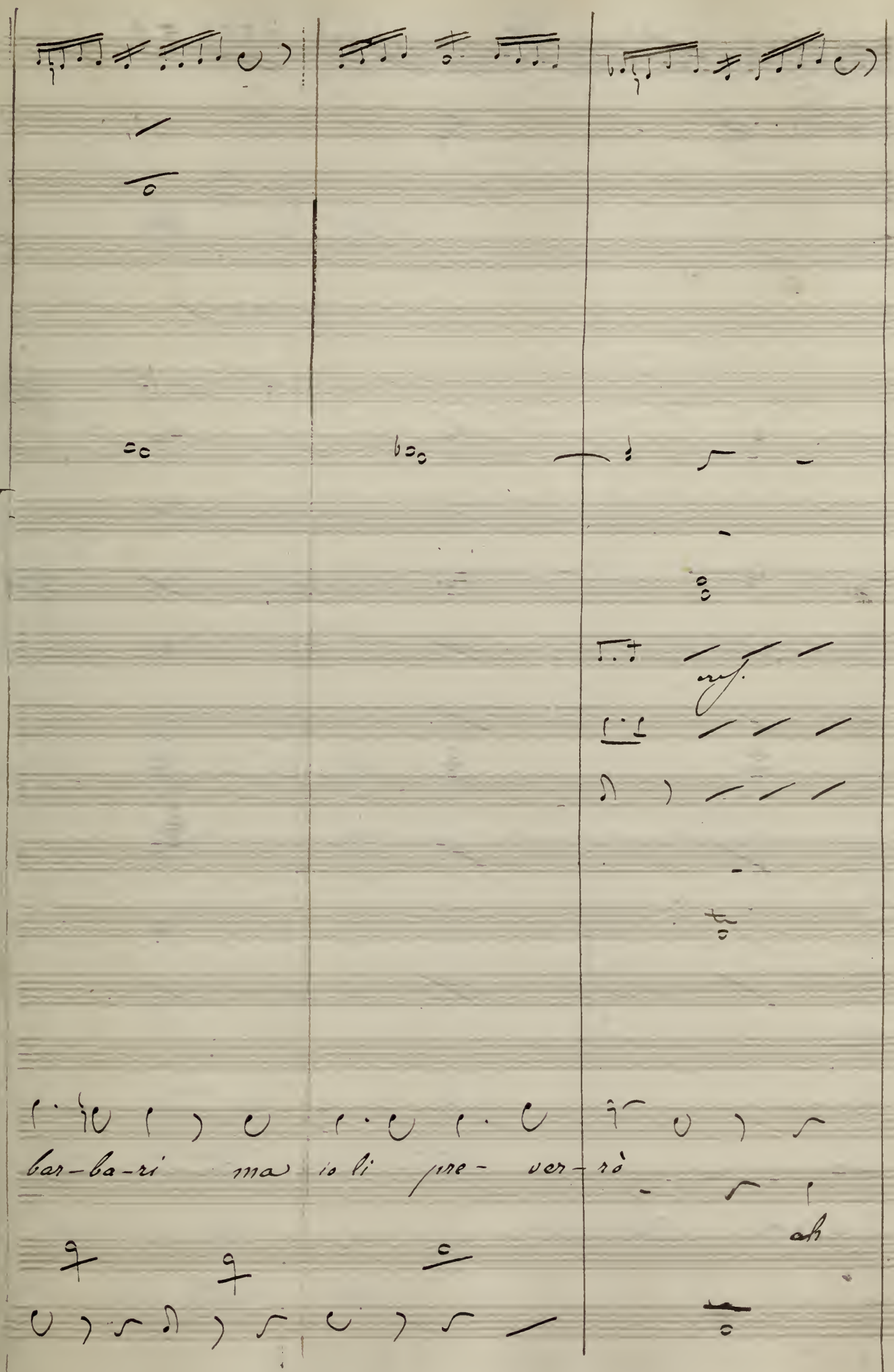
al

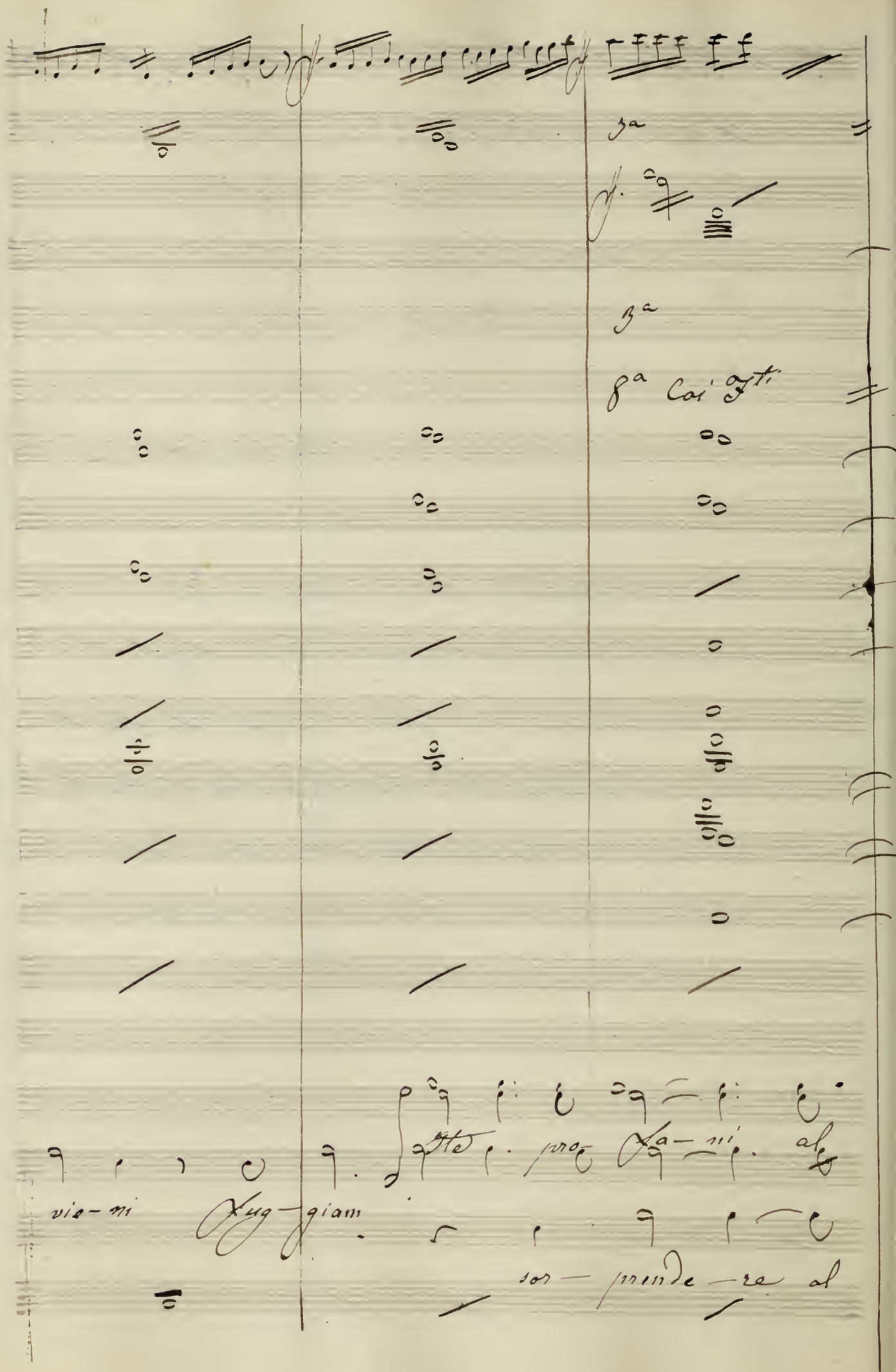
be

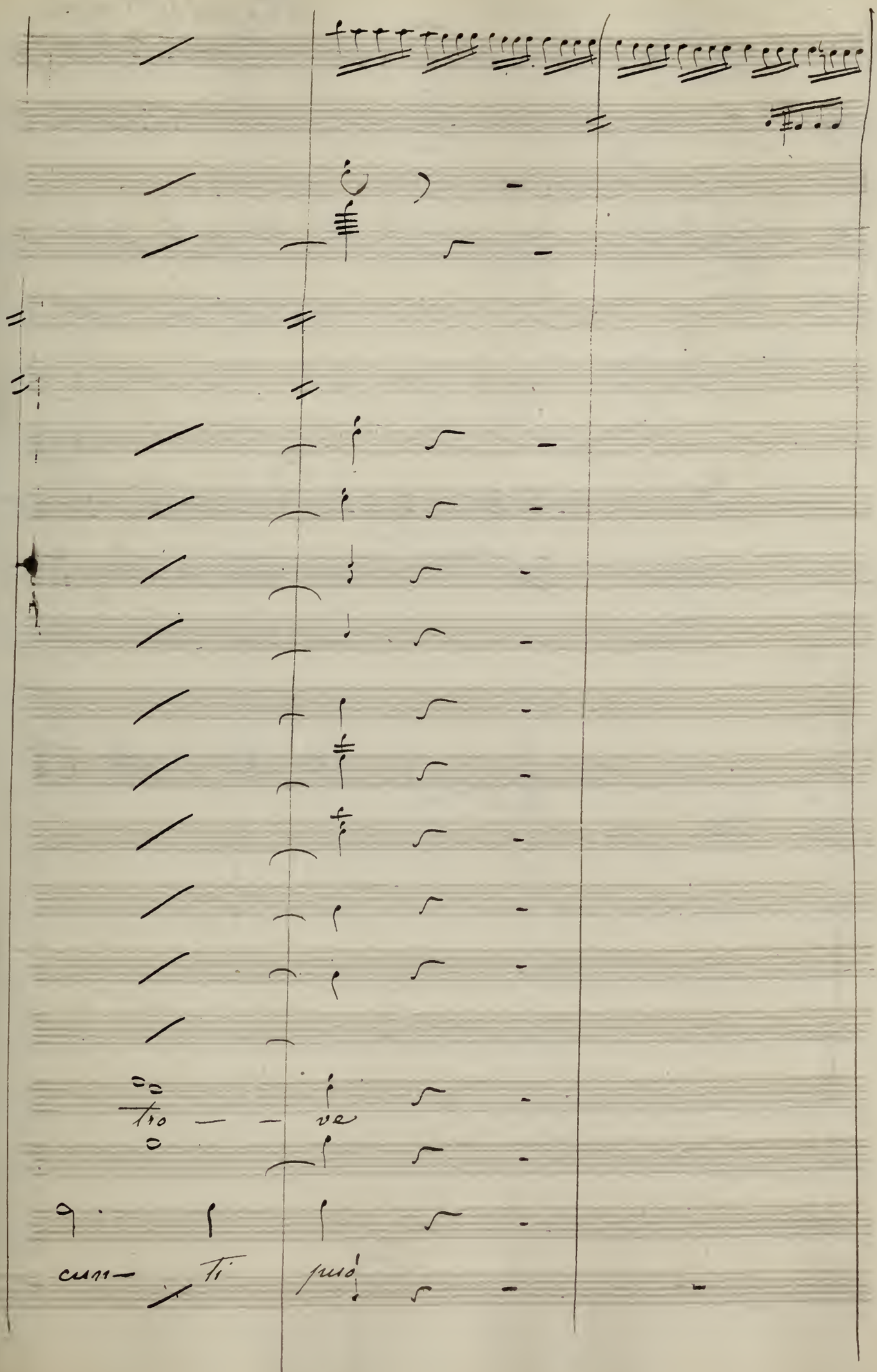

8ª 1.° 8.°
Corni in Mi b
Corni in Si b
Tromb. in Mi
Tromba in Si b
Fag.
Cassa
pre
ver
tro
Fluvio
vieni
fug

8a Ob.ti

giam sco pri - re alcun ti tra man con - giura i può


mf
bar-ba-ri ma io li pre- ver-rò
ah

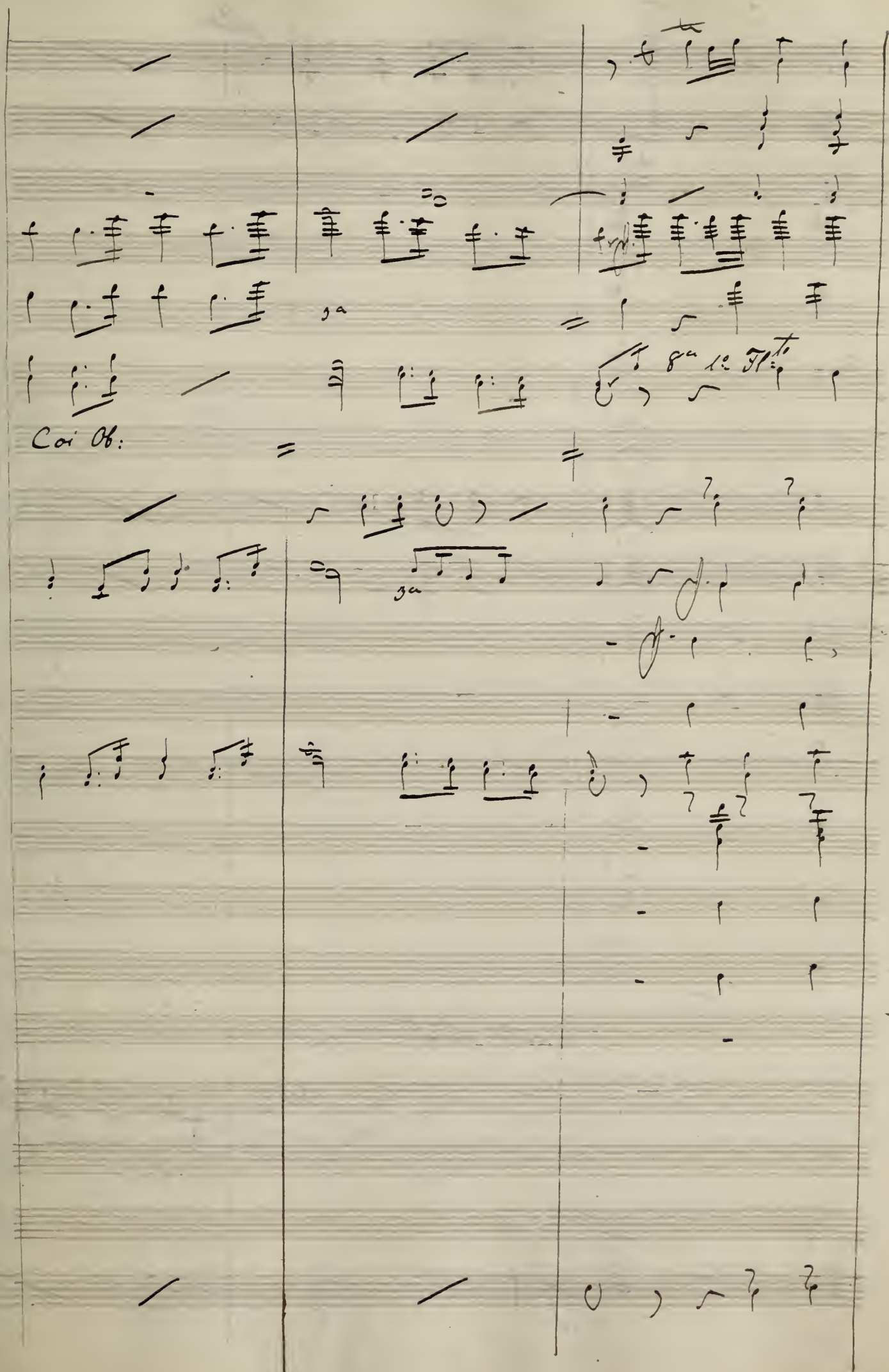

3a
3a
8a Coi gti
vie-ni
Aug-giam
pro-
Ma-ni
al
sos-
prende-re
al


tro
ve
cum-
ti
pió

Poco più Soft.° marc.

1.° 8.a Col 2.do

2.° Unis 1.° Ob.


8va
8va le Flte
Cor Ob:

a

Canto vibrato

me pra — teg - ge me di —

pp.

pp.

=sen-de un po— ter maggior di lo— — —ro e il po—

colla parte

colla parte

Allont.

ter di lei che a- do- ro è l'a- mor e l'amor che m'in fiam=

colla parte

a tempo

(Norma)

8va Sopra ai Clar.

mo Di quest Dio che amo con tanto quella

Vergi-ne ce lep-te ar De-ro' la ria go-

Colla parte

Col 1mo 2do 8a

8a 2do 1mo

8a Coi Fla

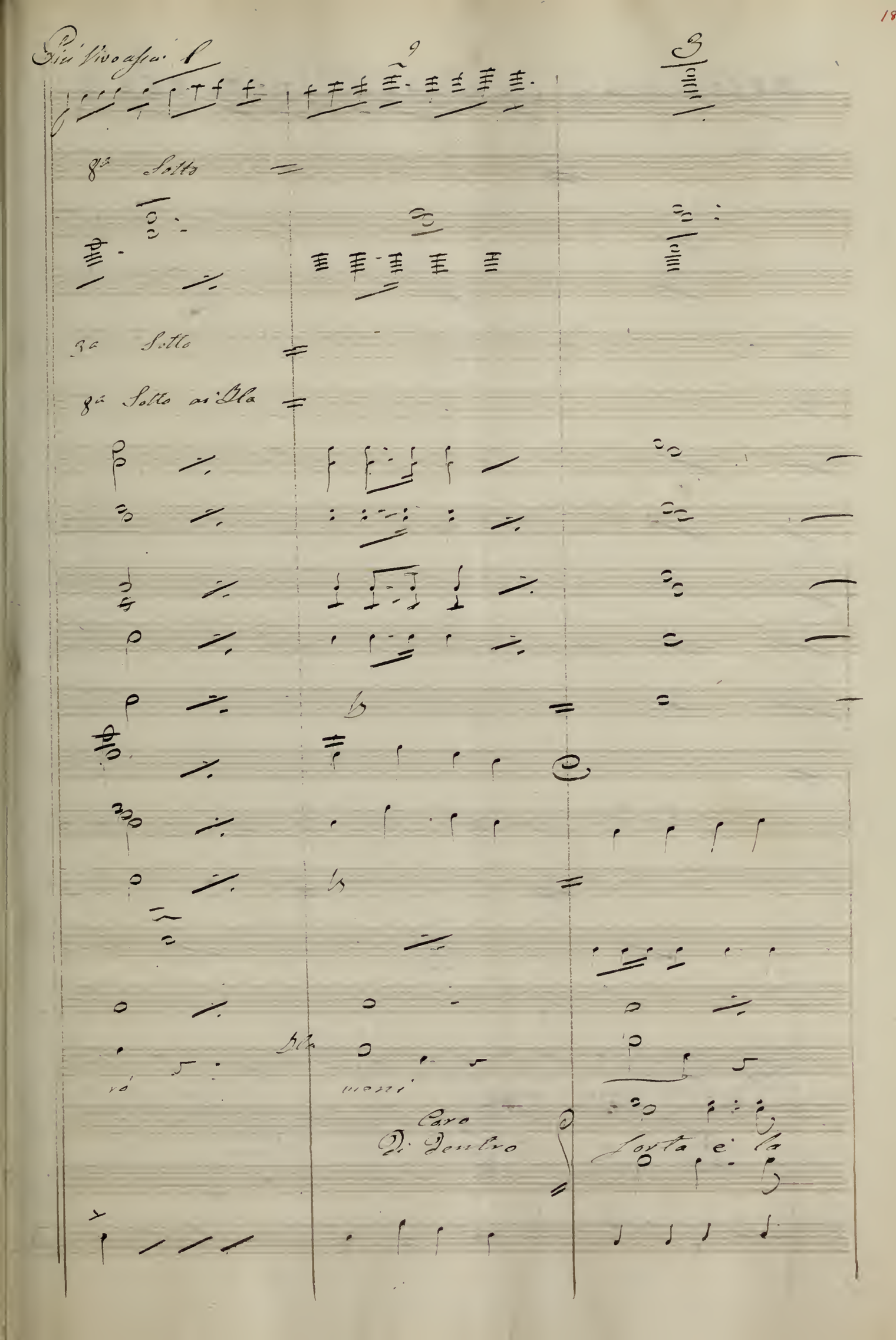
Cogl' Oboe

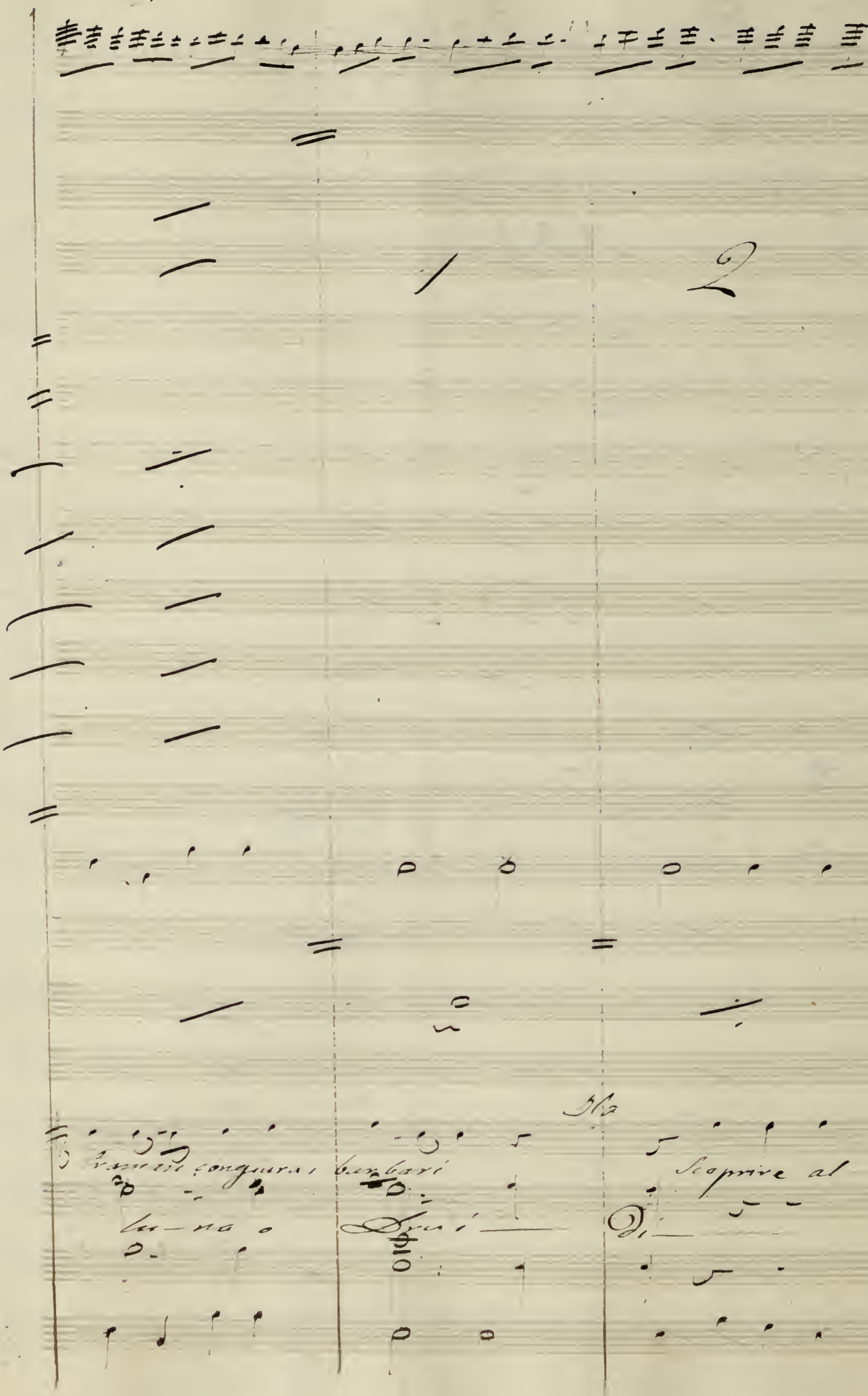
l'ultimo Sospiro in tempo

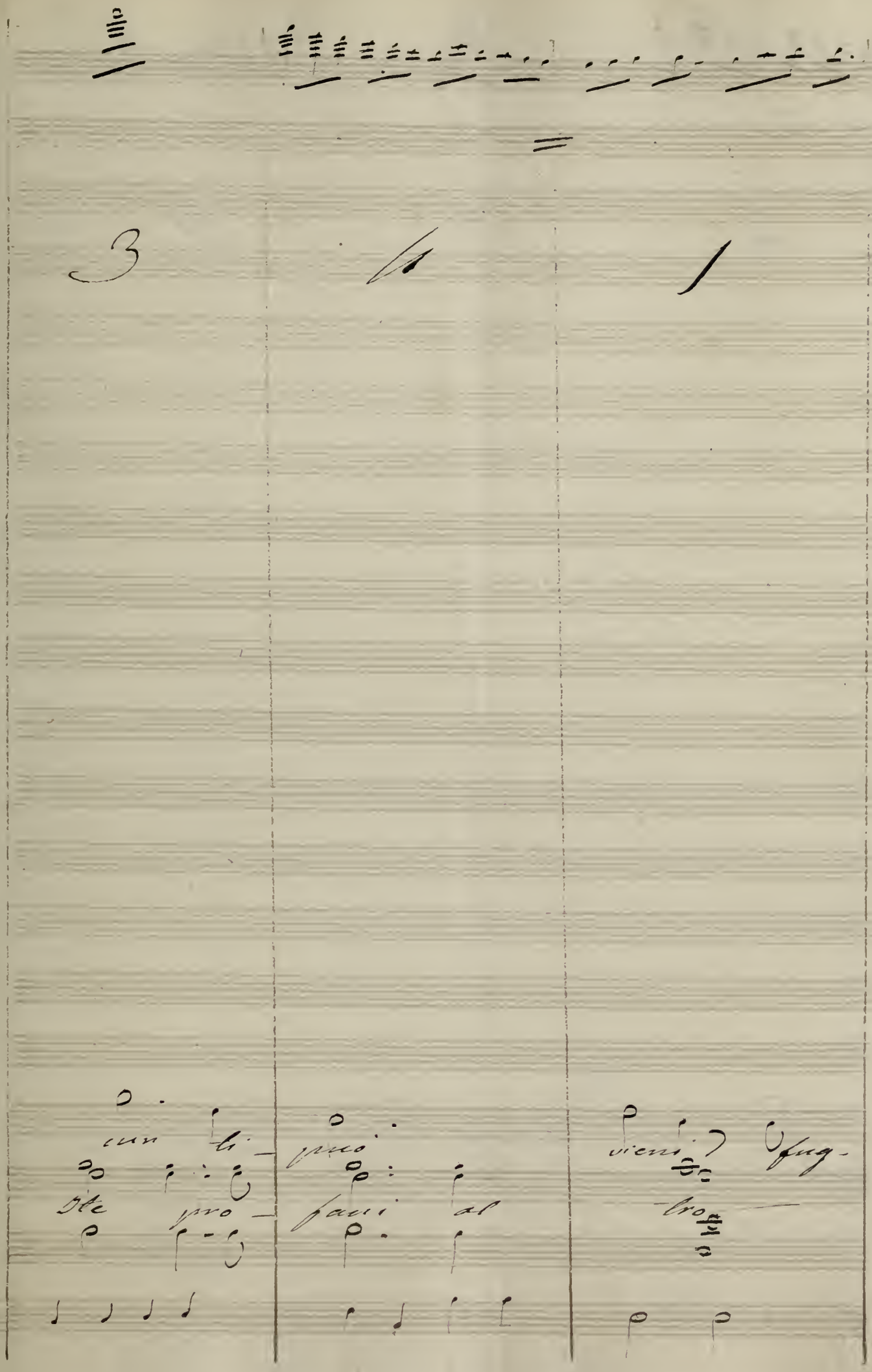
vesta l'empio altare l'empio altare abbatterò l'empio al—

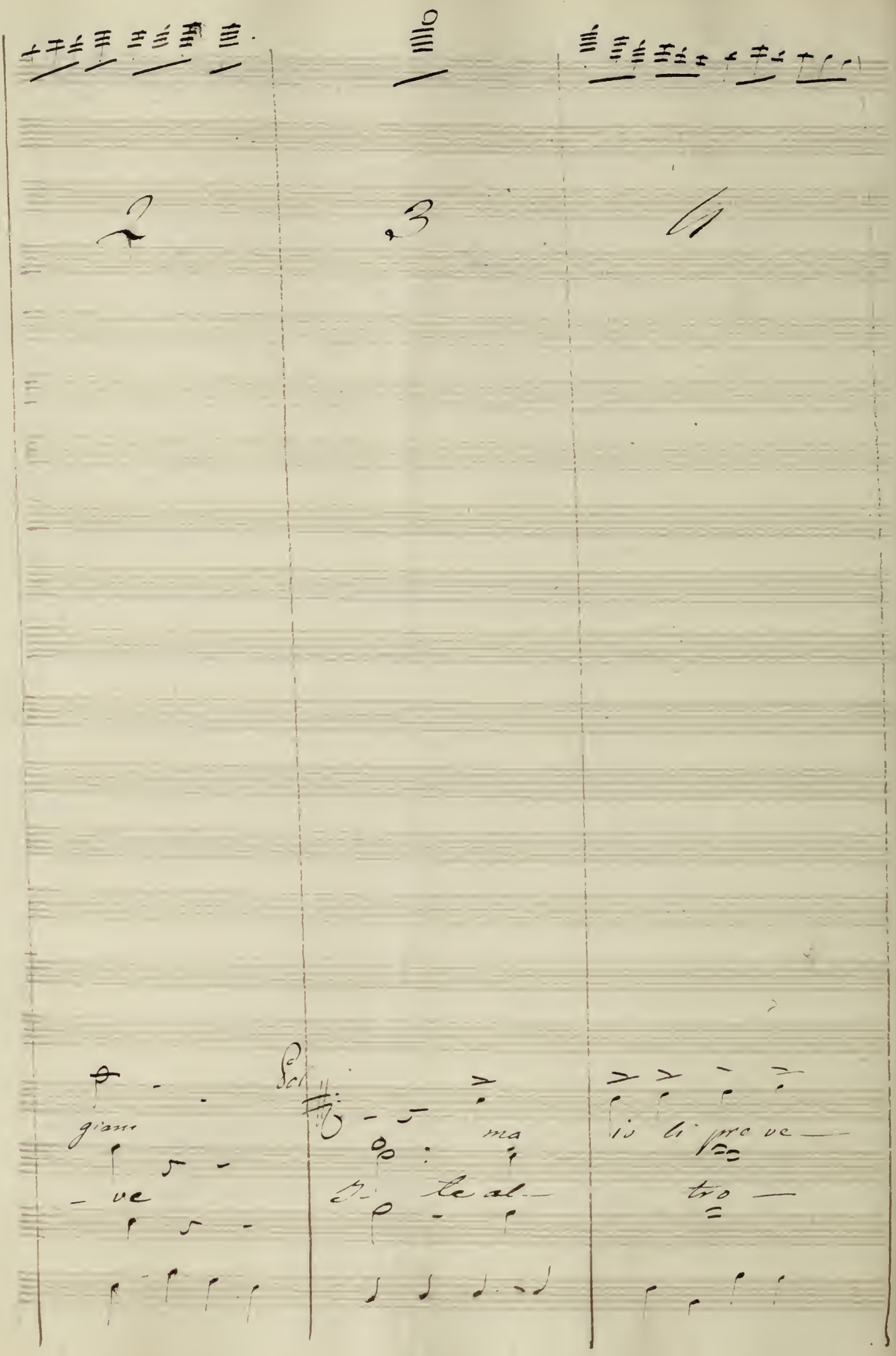
Colla parte

tare abbatte — ro l'empio altare abbatte-


Più Vivo assai
8va Sotto
8va Sotto
8va Sotto ad Ala
Ala
vo
mori
Caro
Di Dentro
Sorta e' la

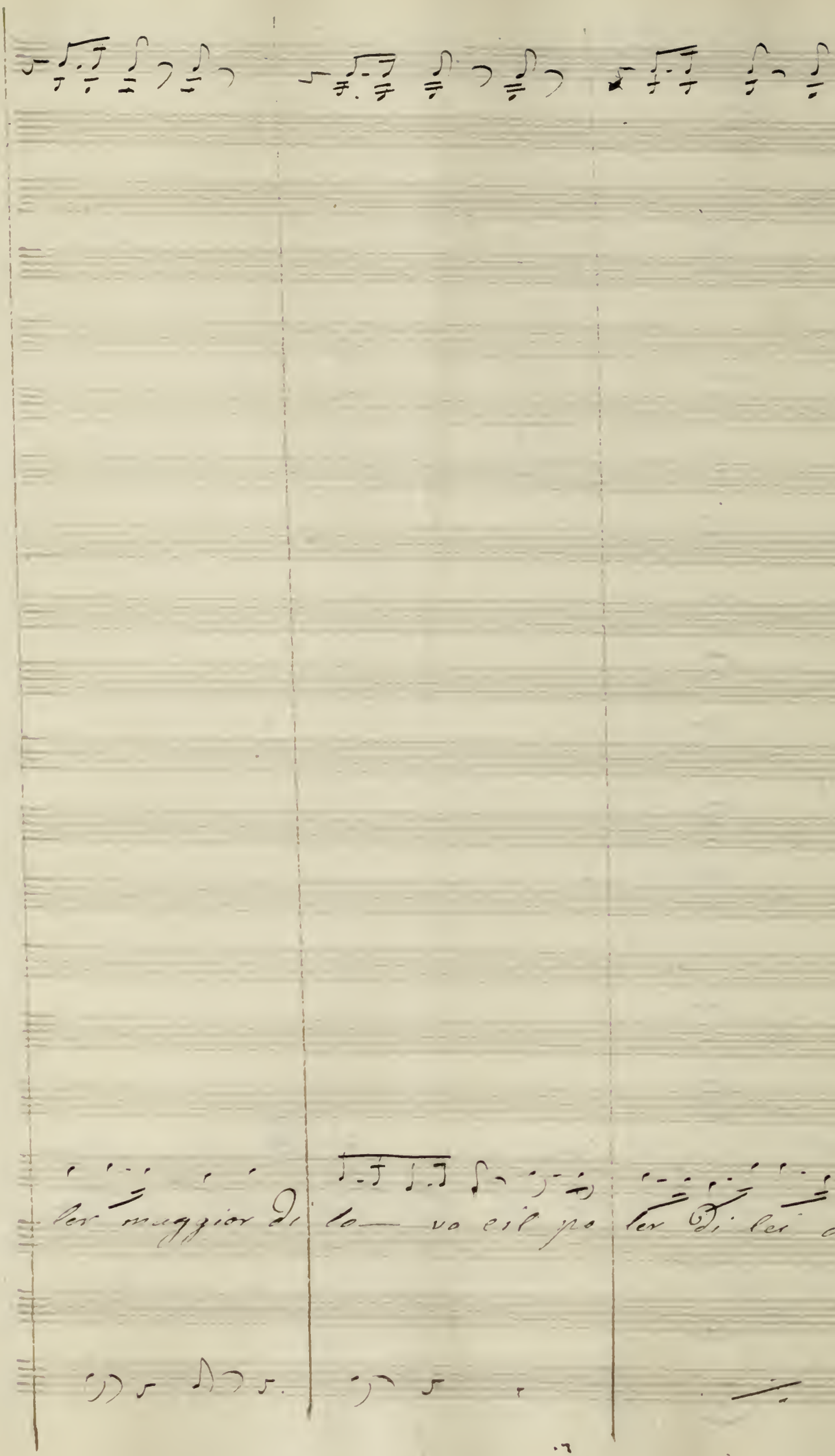

Sta
Vanno congiurati bersari
Scoprire al
lu — na
Dori

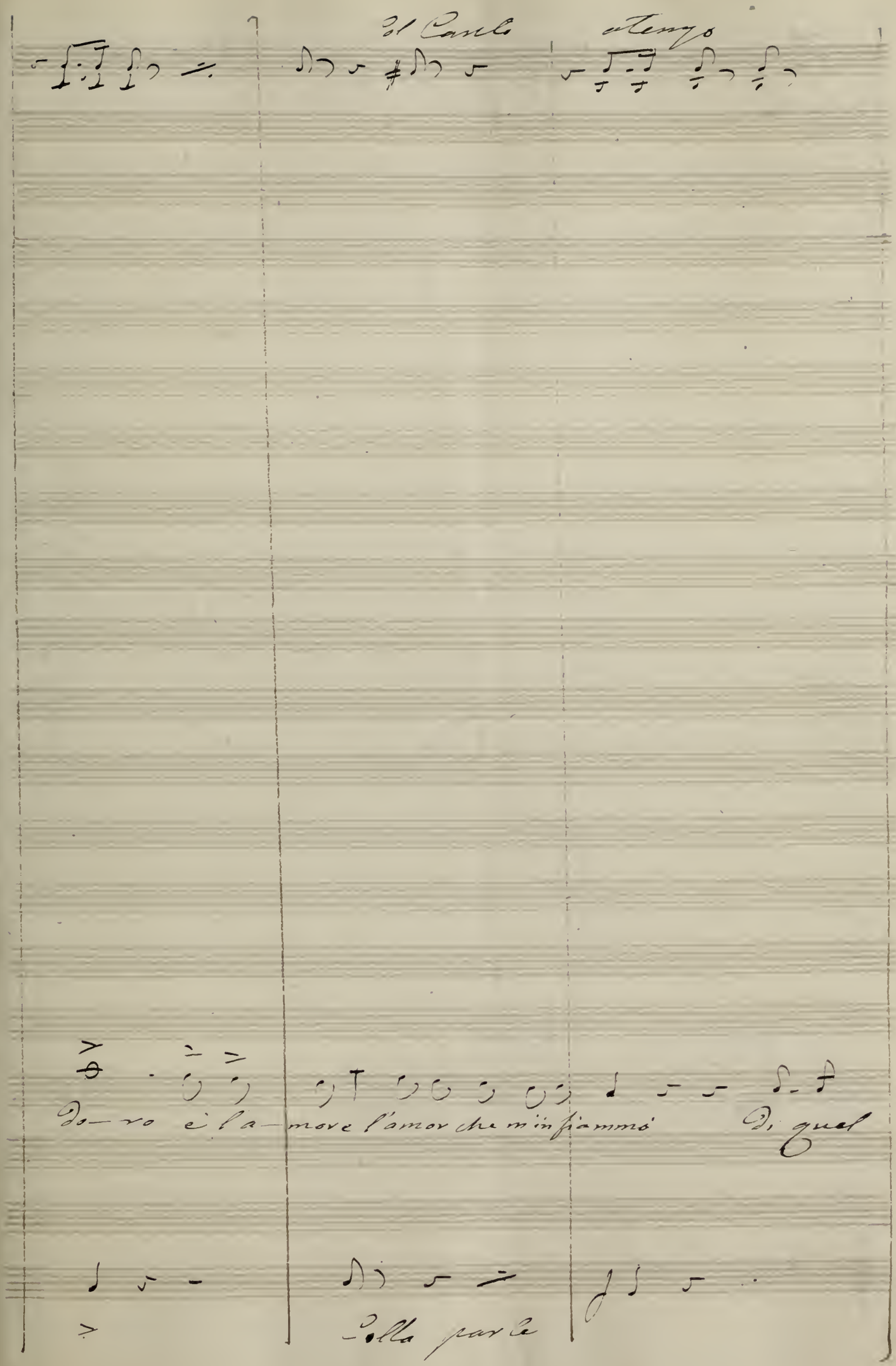

3
cum
bi-
bte
pro-
pro
fani
al
vieni
fug-
tro


2
3
4
giam
ve
Sol
ma
le al
io li pro ve
tro

Come Dall' A al B

-ro me pro-teg-ge me difende de un po-

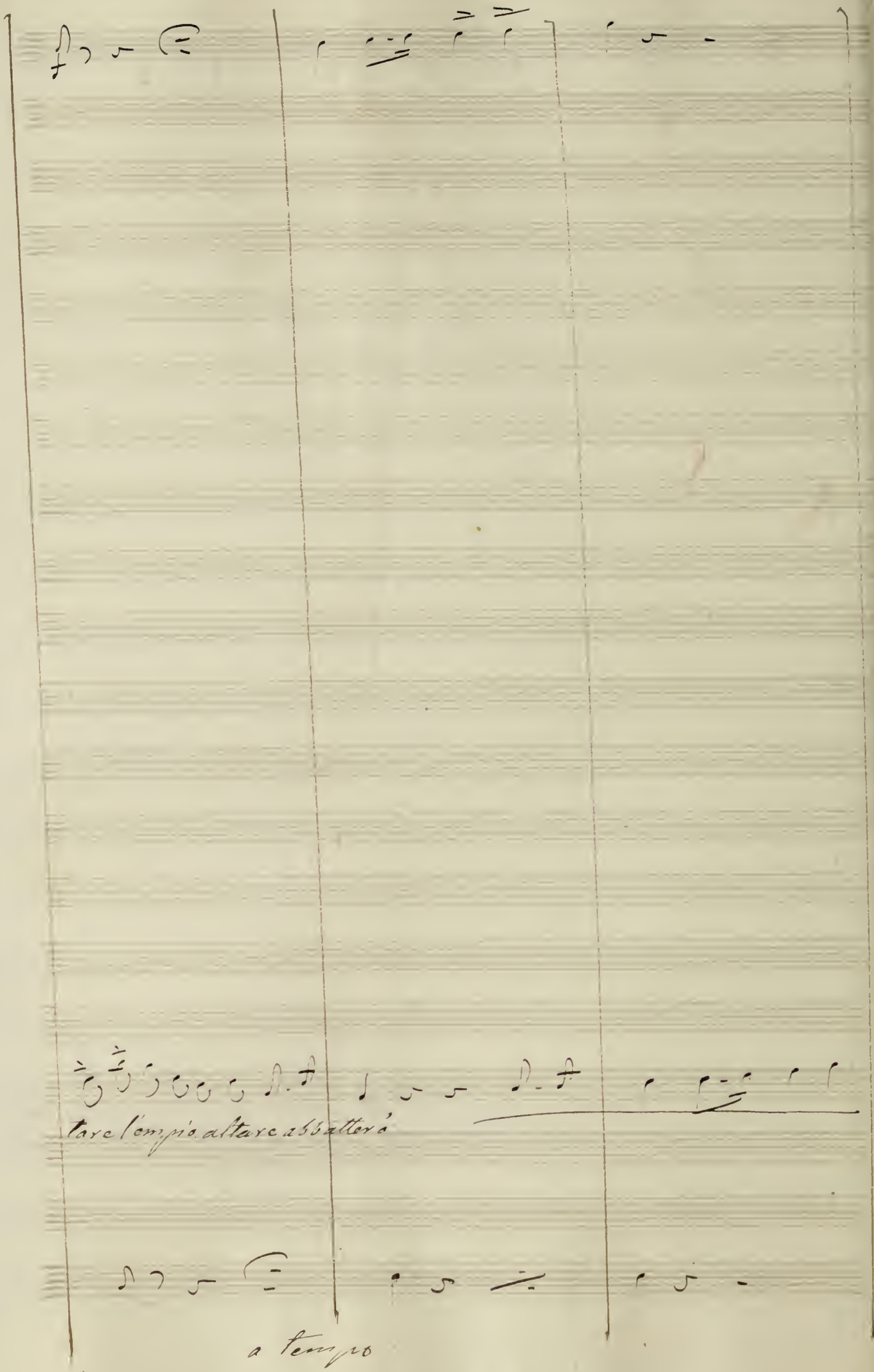

ler maggior di lo va esil po ler di lei che a


Al Canto
a tempo
Do— ro è la— more l'amor che m'infiammò
Di quel
Sola parte

Dio che a me con | tende quella | Vergi-ne ce

a piacere

lesta ardo— rò le vie fo— ve-te l'empio al—


tare l'empio altare abbatterà
a tempo

Più vivo assai

6a Solto

Senza Corona la
Seconda volta della
Cabaletta

Più vivo assai

bat te
ro ob
bat te

6ª Sotto
l'empio al-
tare ab-
-ro

ga
bat te ro

N 3 Coro Scena e Cavatina Norma

Violini

Viole

Ottavino

Flauto

Oboe

Clarini in fa

Corni in Mi b

Corni in Mi b

Tromba in Mi b

Tromba in fa

Banda

Tromboni

Cimbasso

Fagotti

Timpani Caccia

Coro

Coro

Vlc.

Vlc. a fsar

Trombi
ogli

a

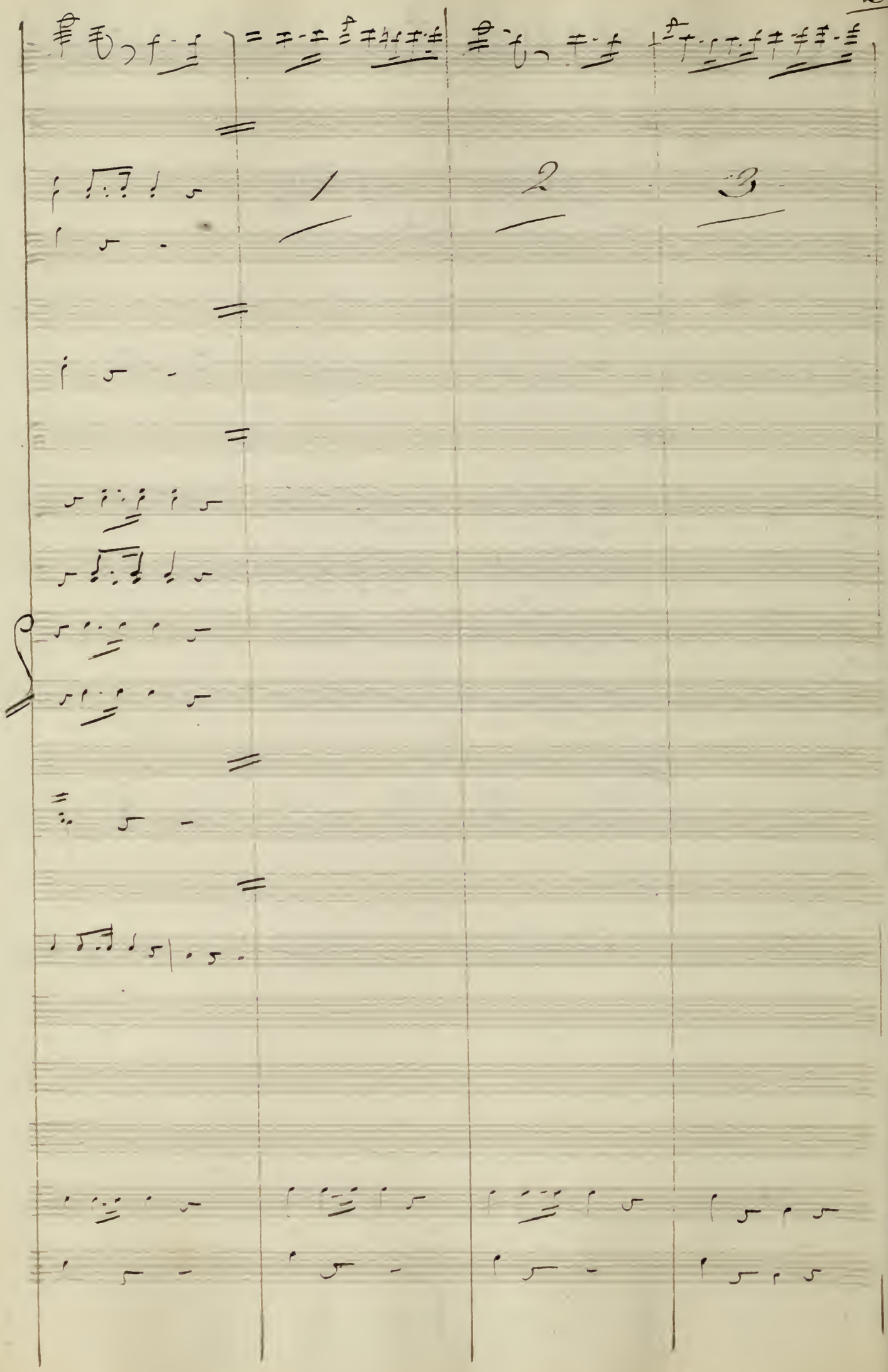
Cl. I Vo 1mo

Banda Coll Orchestra

Solo

Clar

2
3


1
2
3

Nov—
ma.
vie—
me le
cin—

go la Chio — ma la ver —

ve
Sa—
ri
ste
ar mu'
na
be—

Come Del A al B

ta

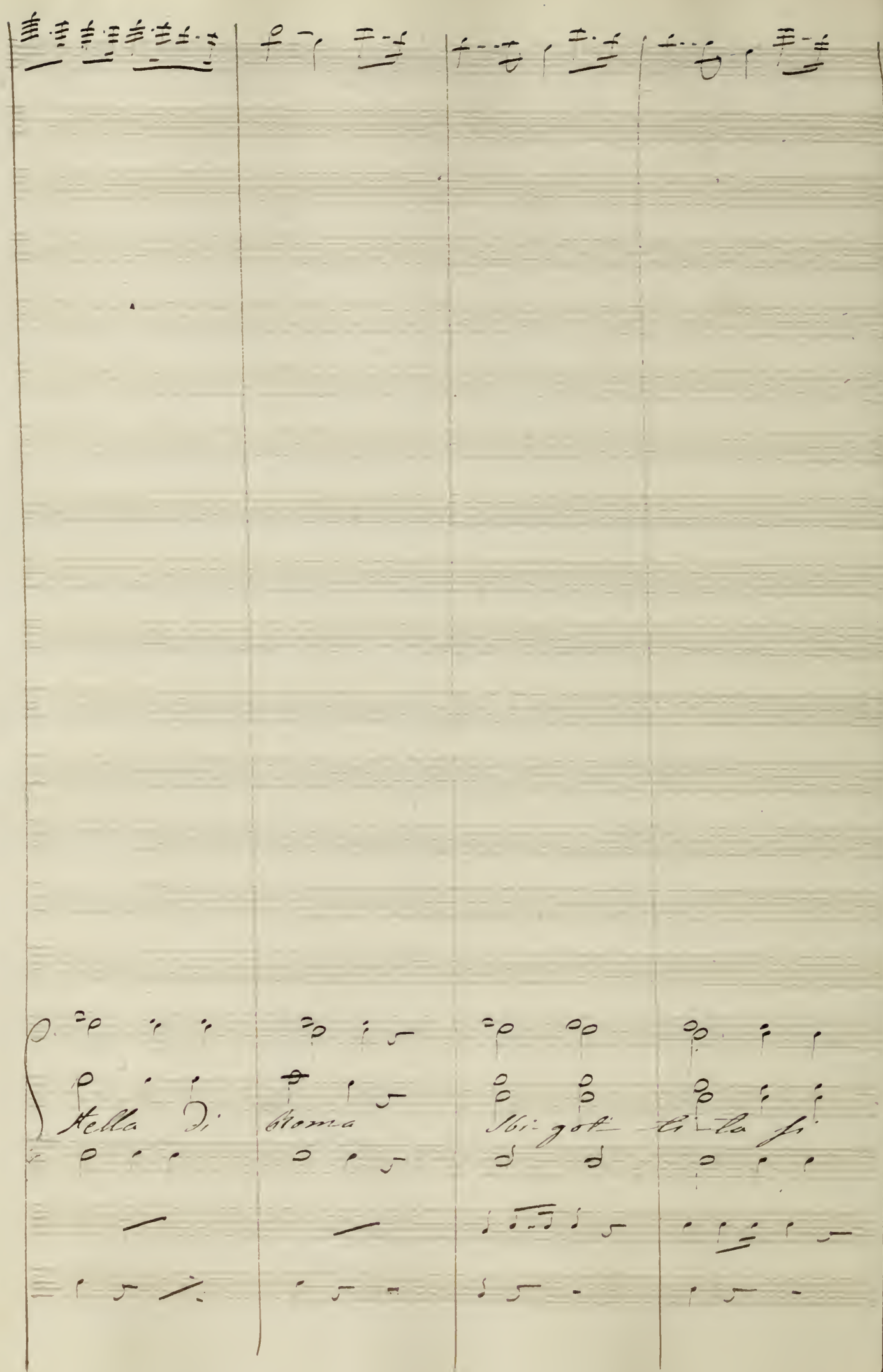
in fuo man come

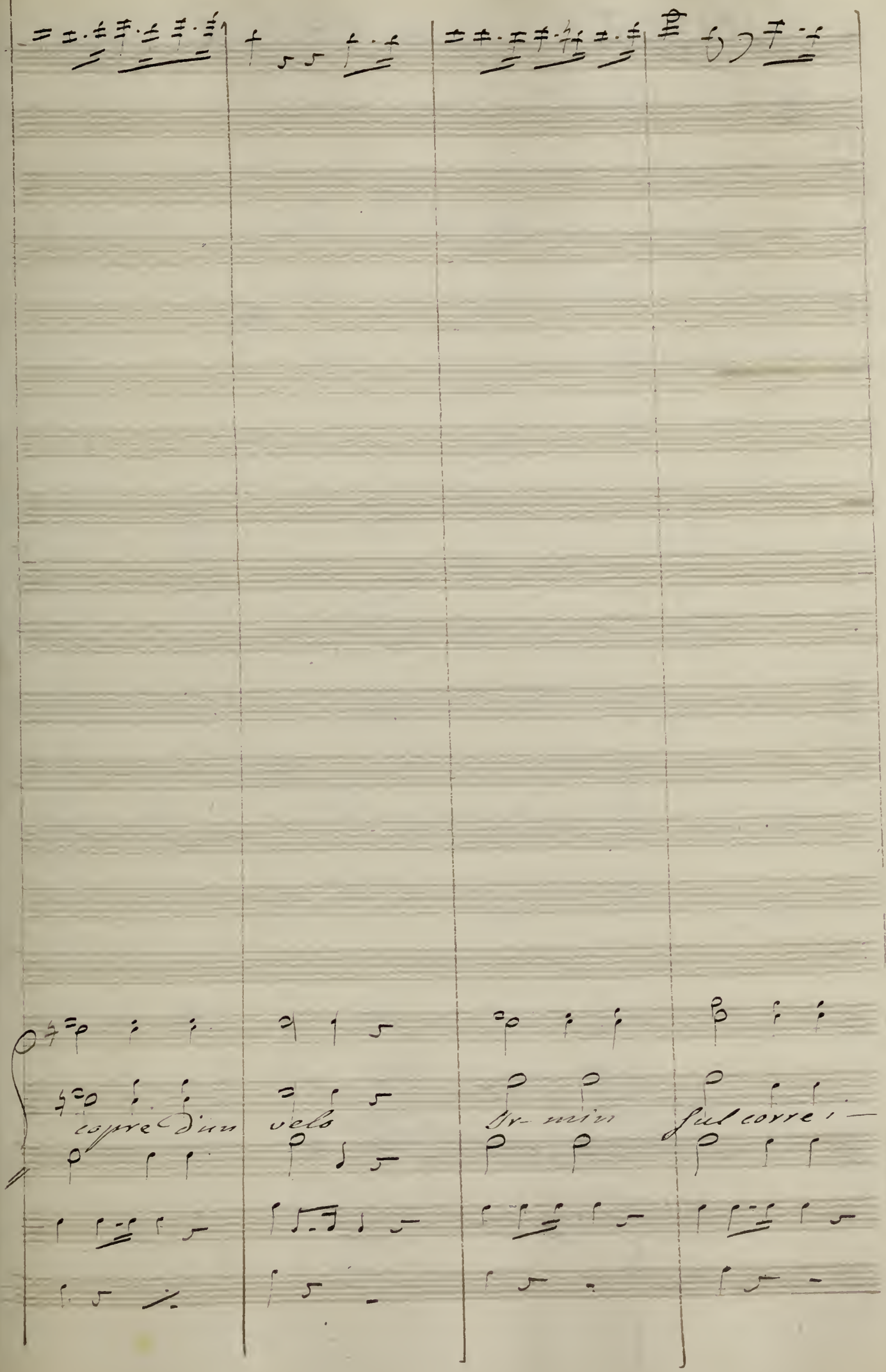
luna fal- cata l'au rea falce Dif-

fon de Spen dor

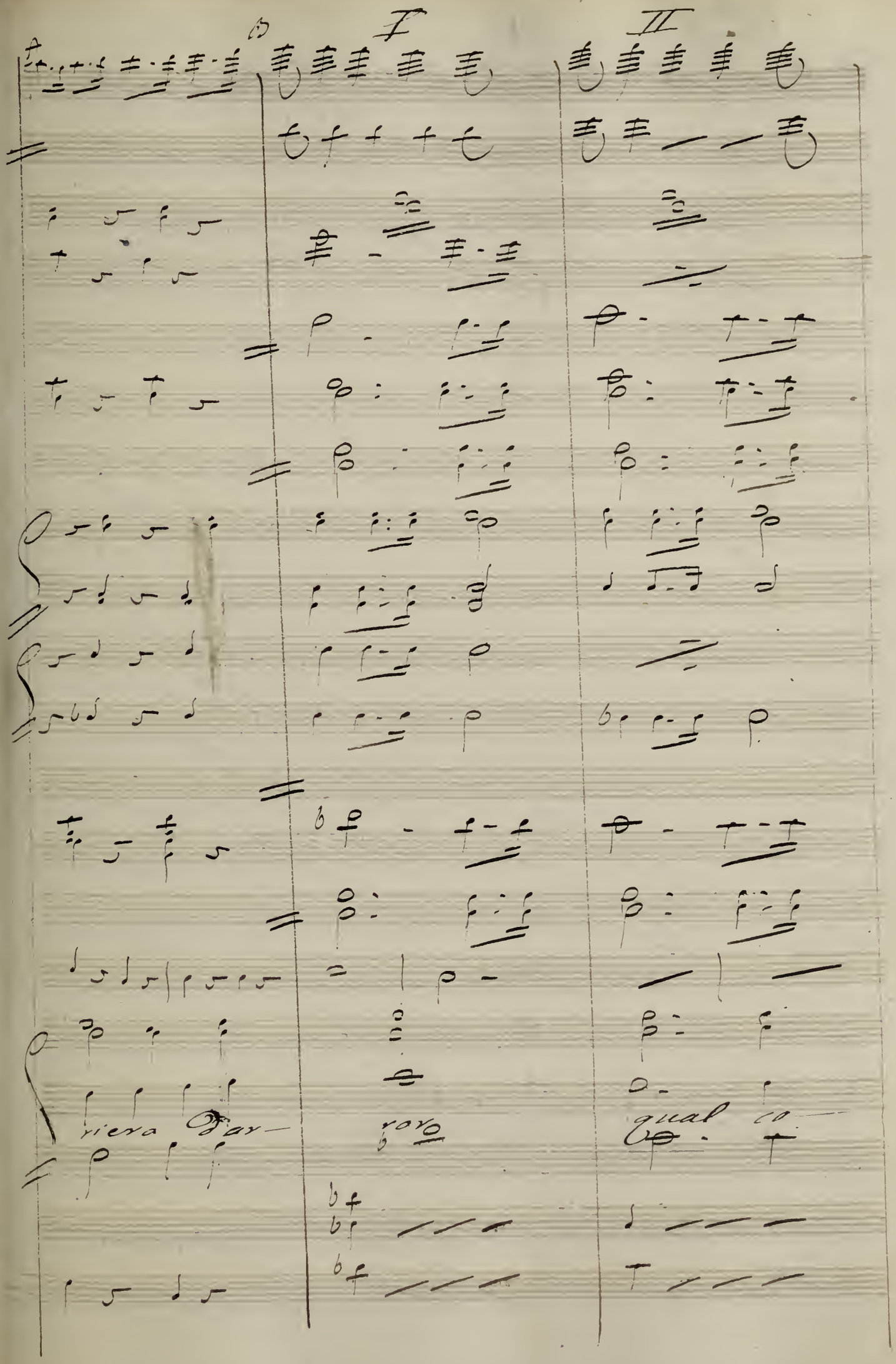
ella

viene e la —


Stella Di Roma
Sbi-gott-ti la fi

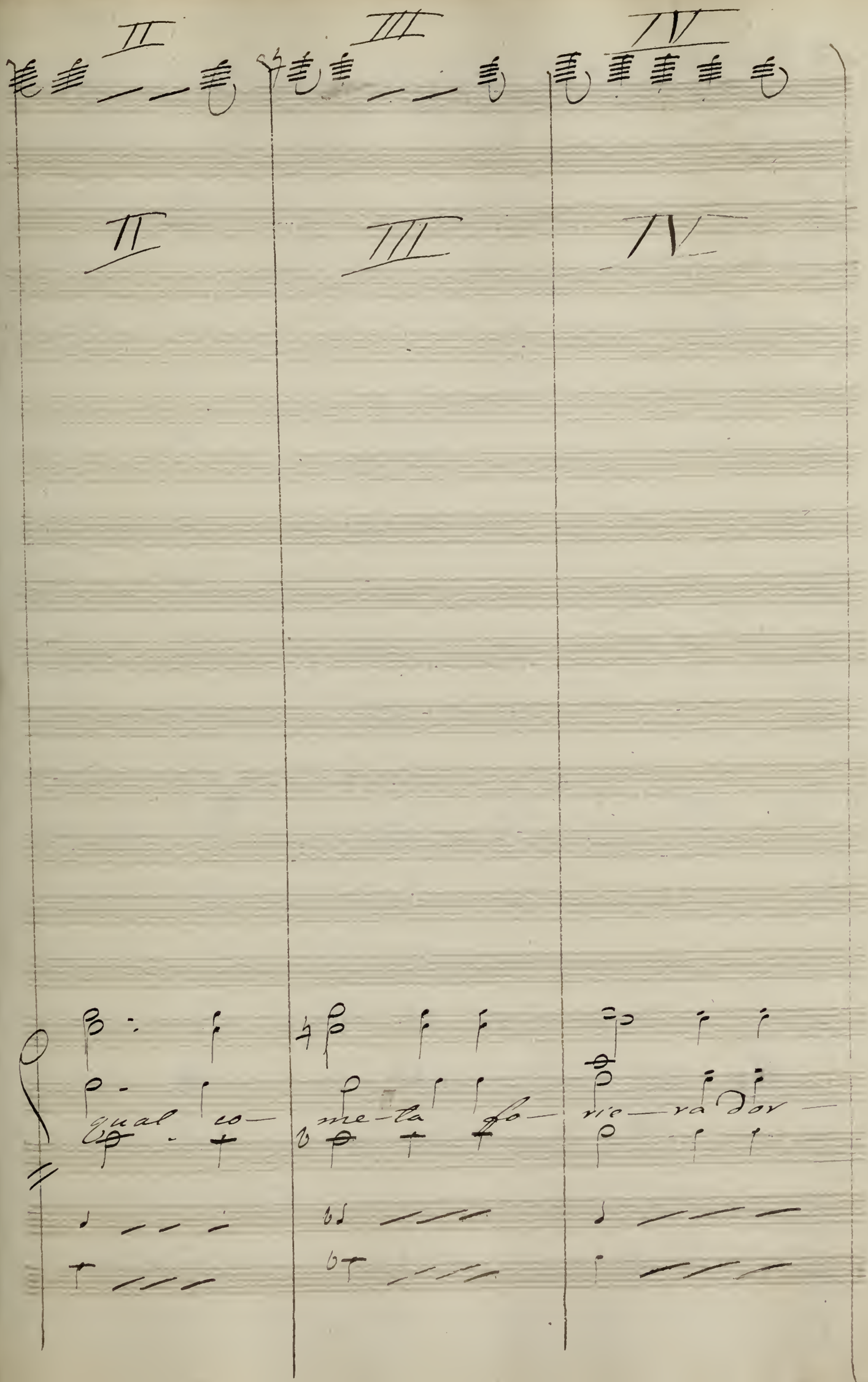

copre d'un velo
Ir- min
sul corre, —

Campi del Cielo gran co- metta por


I
II
riera
Par—
raro
qual
co—

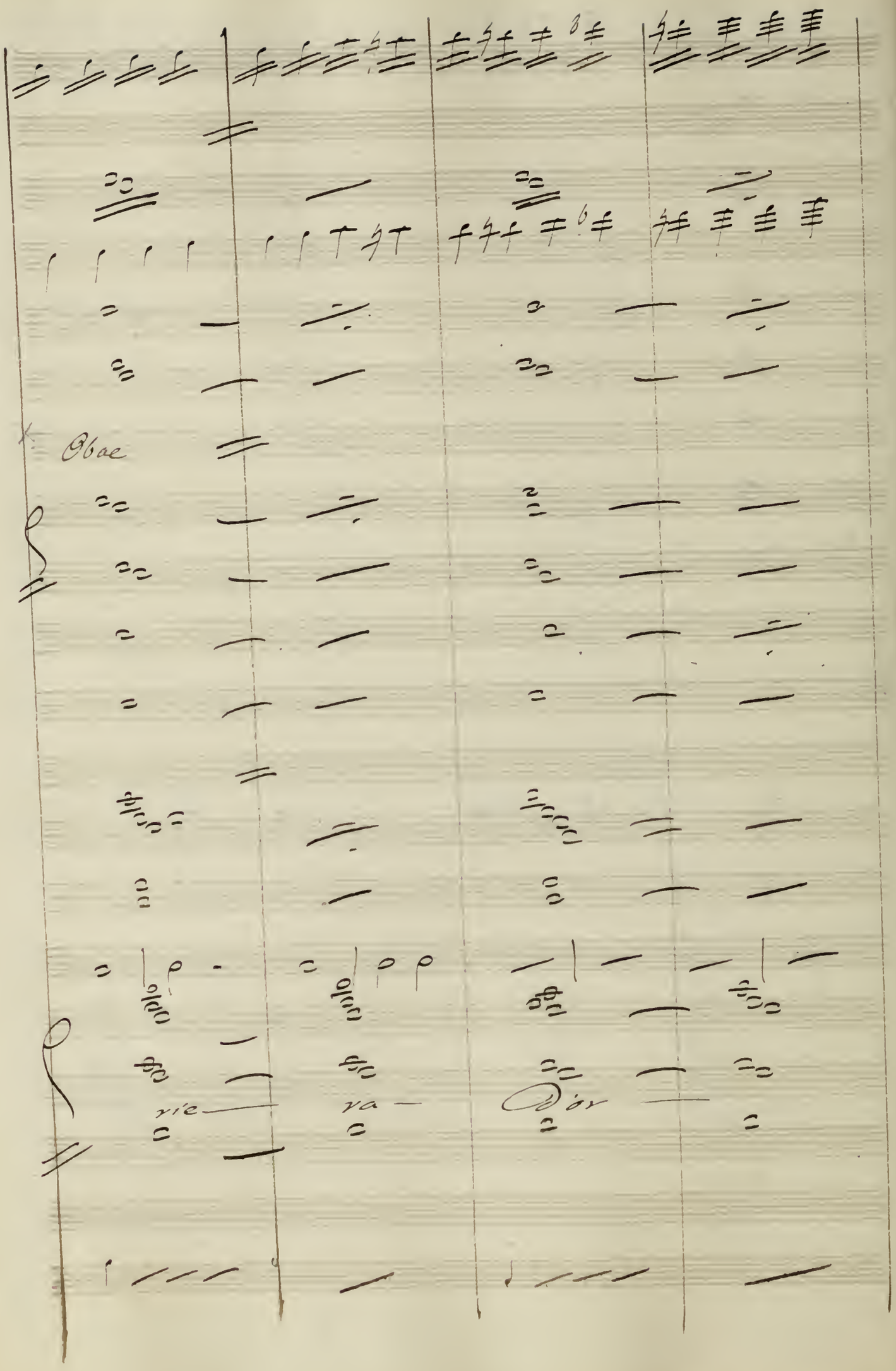
III IV I

meta fo— rie — ra d'or — ror


II
III
IV
II
III
IV
qual co—
me—ta fo—
rio—ra dor—

8va
vor
rie
ra
rie

8a
ra Dior—
ror
ricra


Obae
rie
ra
ór

Jacel
rox

solo

Norma

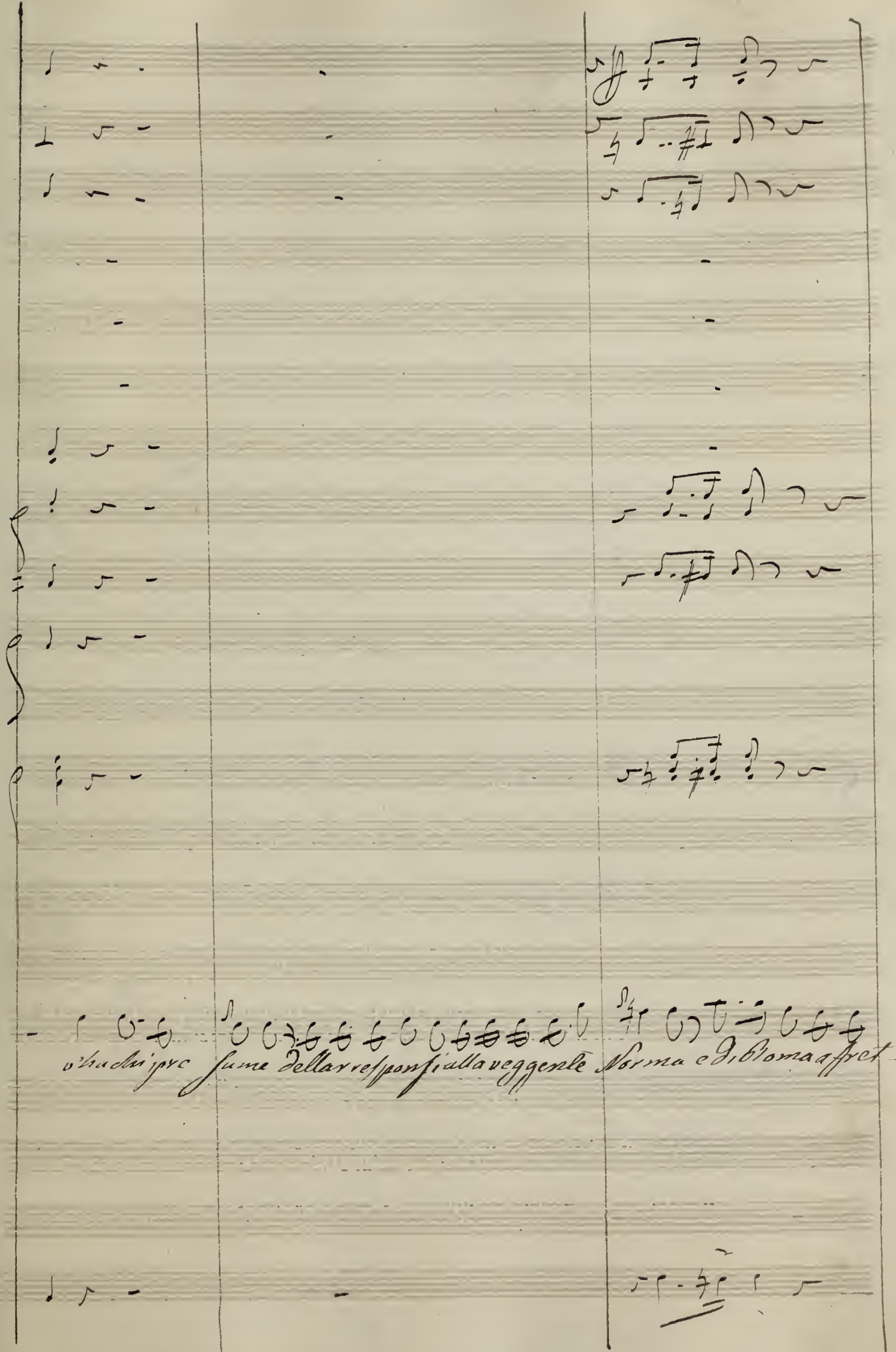
Norma

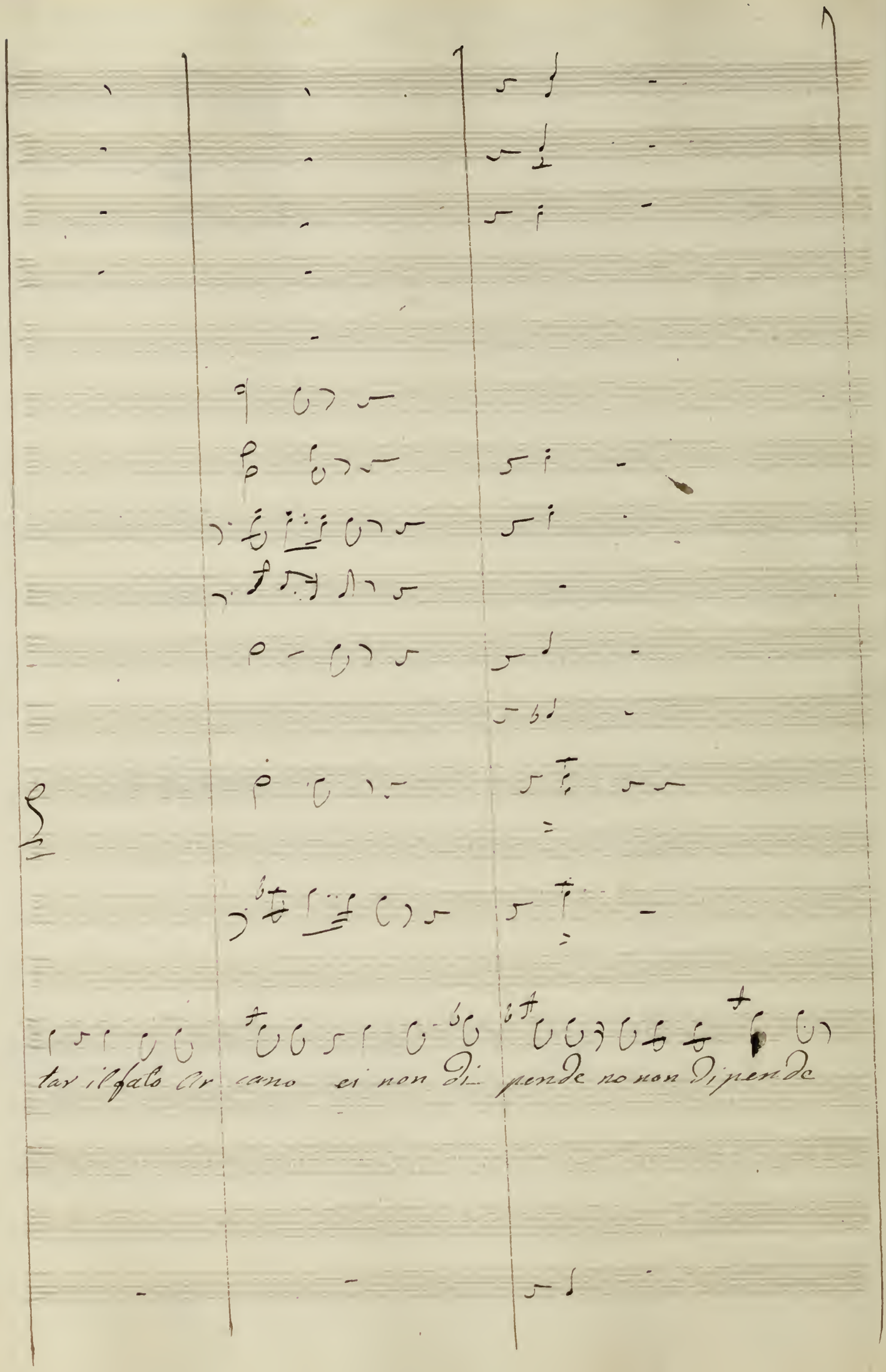
Sedizione voci voci di

Voci

Maest°

guerra avvichi al ser fattenta presso all'ira del Dio

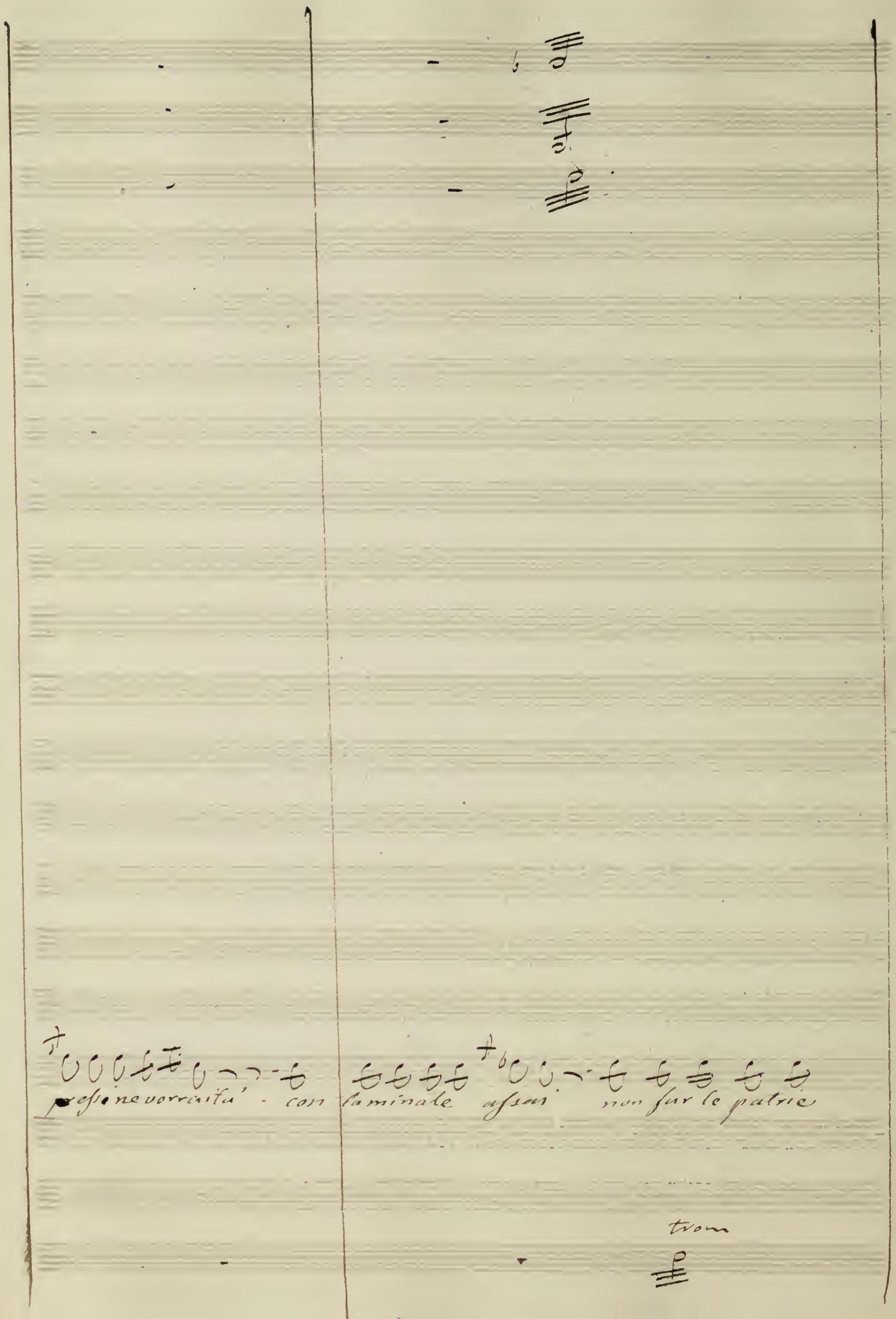

o'ha chi ipro sume dellar responsi alla veggente Norma e Gioma aspet-


tar il fato Or come ei non di- pende no non dipende

Un tono

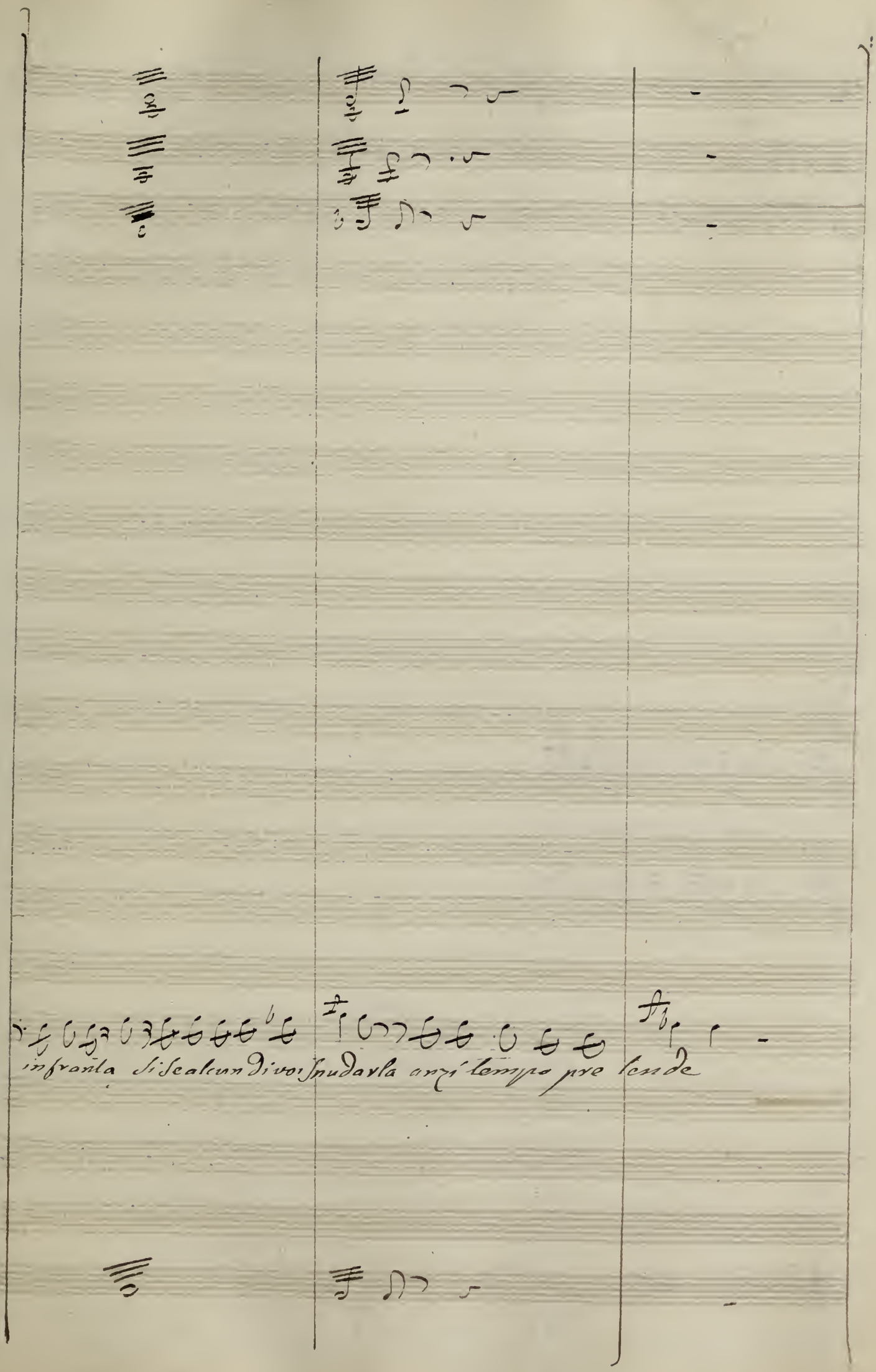
da potere in mano rovesce

è fino a quando


pesi ne vorrei fu' - con la minale a fsen non fur le patrie
trom

selve e i templi aviti dall'aquile la-tine omai di Bren-no

Tre
e infranta cada
ziosa nopuò tarsi la spada
Zio
Libranditta una volta


infranla si sealun divo snudarla anzi tempo pre lende

marcato assai
ancor non sono dalla nostra vendetta
i Di ma

Puri dalle Sicambre feure sono i Sili Ro- mani ancor più

io ne vaglioni Ar

forti

arcuese

Coi Bas

Del Coro

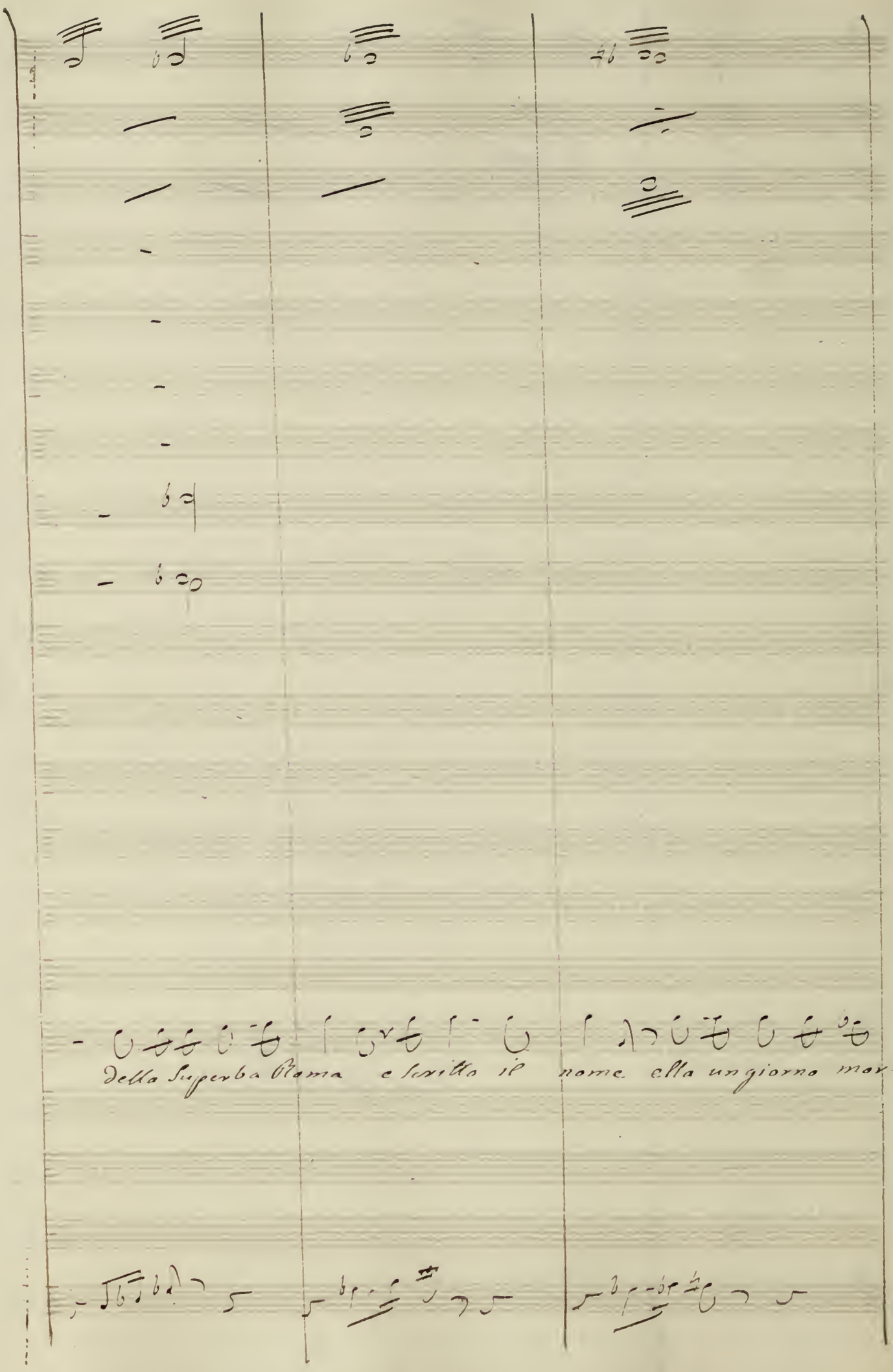
Ne l'annunzio il Dio

parte quai forti

Ottavo Mod

ami leggo dal Cielo

in pagine di morte


della Superba Roma e scritto il nome ella un giorno mor-

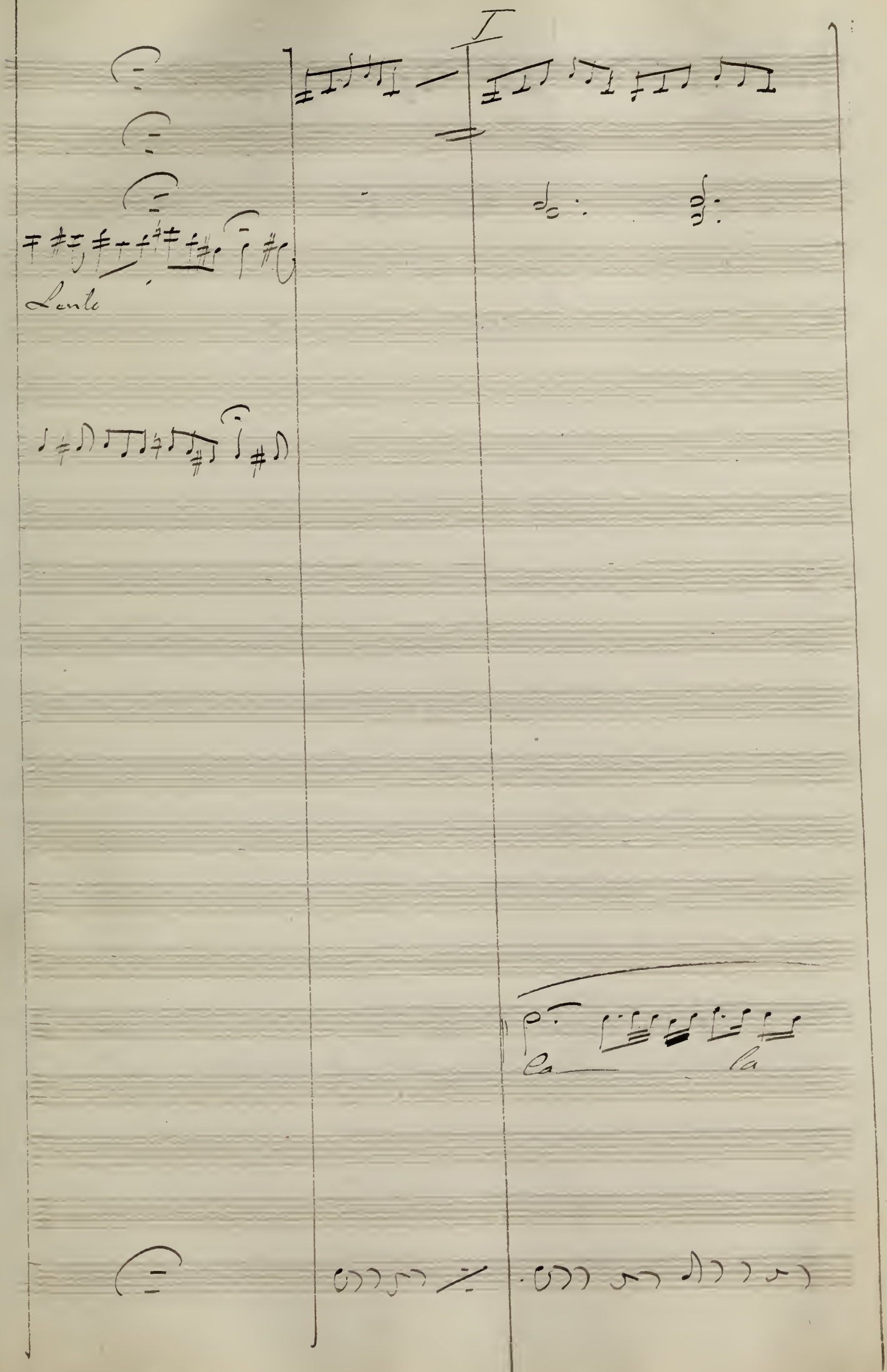
ra ma non per voi morrà per i vizi suoi qual congiunta mor

in Do

ra l'ora aspettate l'ora fatal che compia il gran decreto

Parma

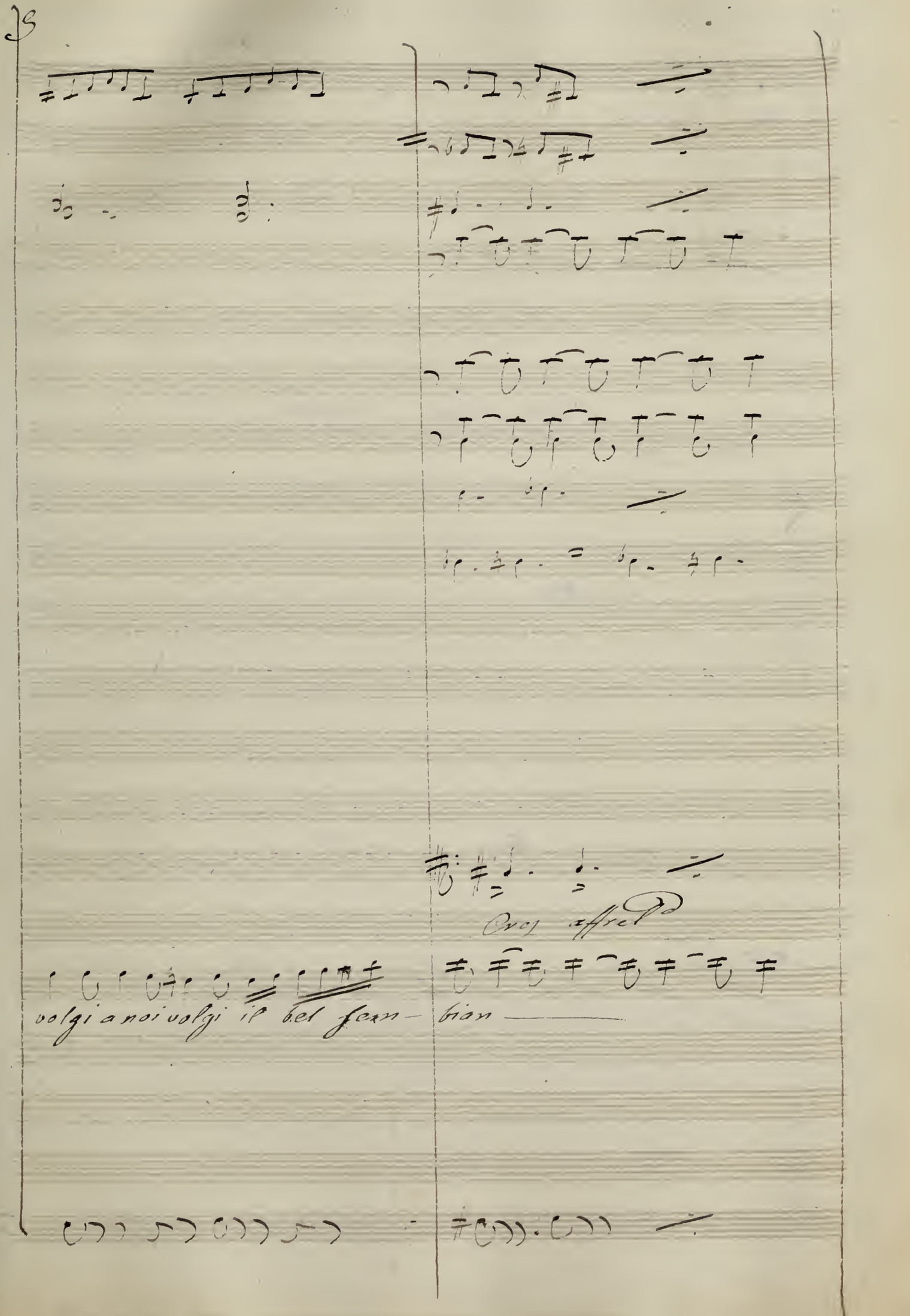
Cond Soft
vifchio io miello


I
Lento
la
la

Di va Casta Diva che inargen ti

Que - sle
sa cre
Queste
sacre
queste sacre antiche

piante
a noi
vagli
il bel sem
biante
a noi


Ovo affrel
volgi a noi volgi il bel sem-
bian

Sonoro
Clar 1mo
Se il bel Sembiante Senza nube e senza

17/1

Fl.

Ob.

Cla.

Corni

Trombe

Tromboni

Fag.

vel

Or. uf. 2di Soprani

(ca-sta-Di-va di' inar-genti queste sacre antiche)

uf sopra:

ca — sta Di

sen - - -

8.a cla. 1.o

8.a cla. 2.do

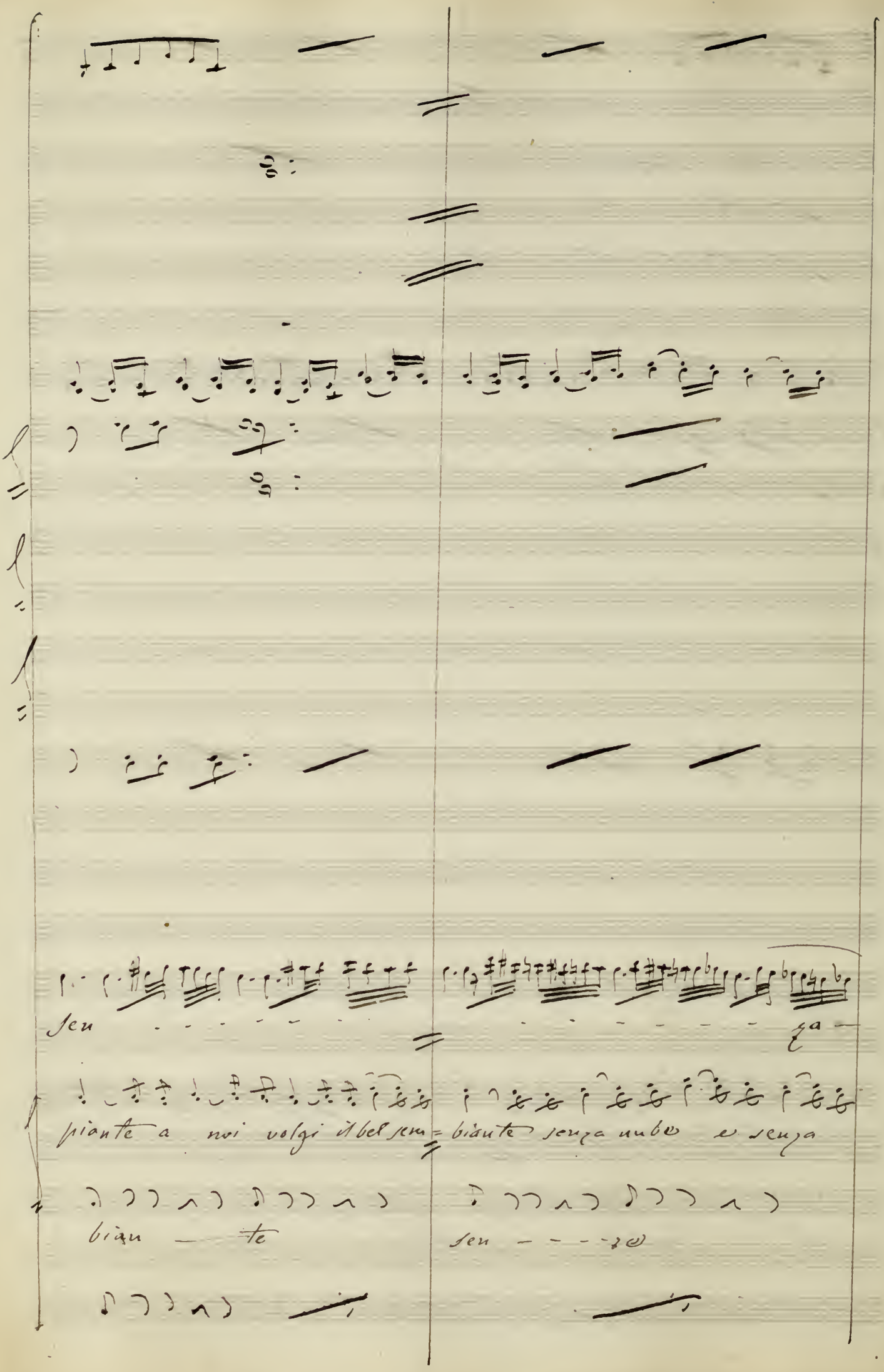
vel

si

vel (asta Di — va che mar — genti quette sacre antiche)

vol — gi il

bel sem =


sen - - -

vel.
Col coro del bajo
vel
e
jen
ga
vel

Dal 1. al 2.

tem — pra o di — va tempra

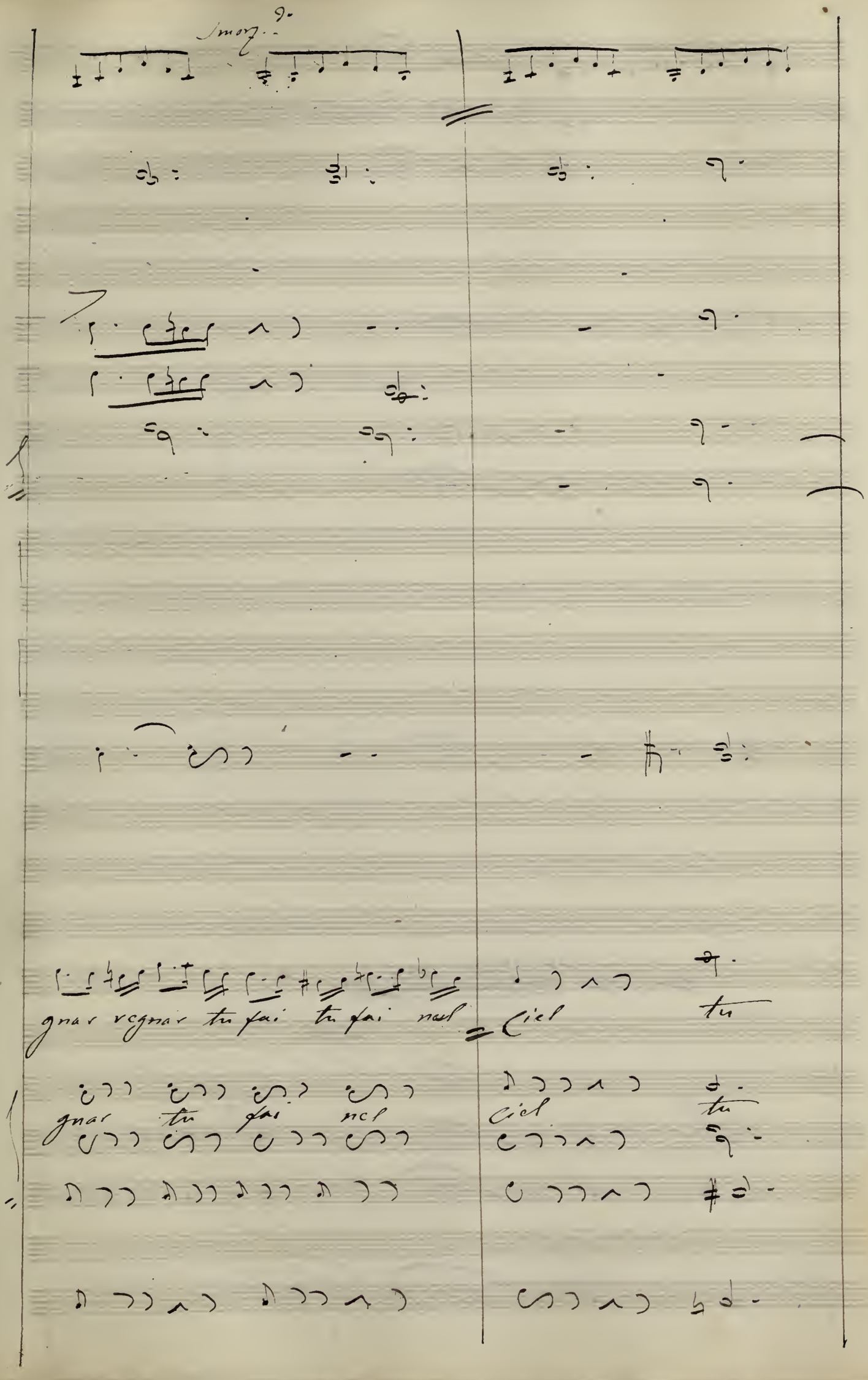
vel

tu de cori ar— den — ti
tem— pra au—

8.va Cla.
co — ra tempre ancora tempre ancor lo pelo audace spargo in

Gal 3. al li
pa ti li
terra ah quella pace spargi in terra spargi in terra quella
va spar gi in ter va

ce che ve
che ve
pa
queda pace


Smorz.
gnar regnar tu fai tu fai nel
Ciel
tu
gnar tu fai nel
Ciel
tu

ga
i nel
gai
nel

Ciel
Ciel.

Alto

Si b.

Mi b

Si b.

Tromboni

Cimbasso

Fagotti

Timpani

Cassa

Banda Trombe

Maestoso

marcato

Maestoso

fi — ne al rito e il sacro bosco sia di —

1

f

sgom — bro de pro — fa — ni quando il nume quando il

numes irato e fosco chieda il sangue de no-

mani dal Gru i — di io de — lubro la mia

8va fla.

Ob.

vo — ce — fuo — ne — ra

suoni e un

Arco

Ja.
Ja.
ug
Del popol
empio
non is=
fuga
al giusto

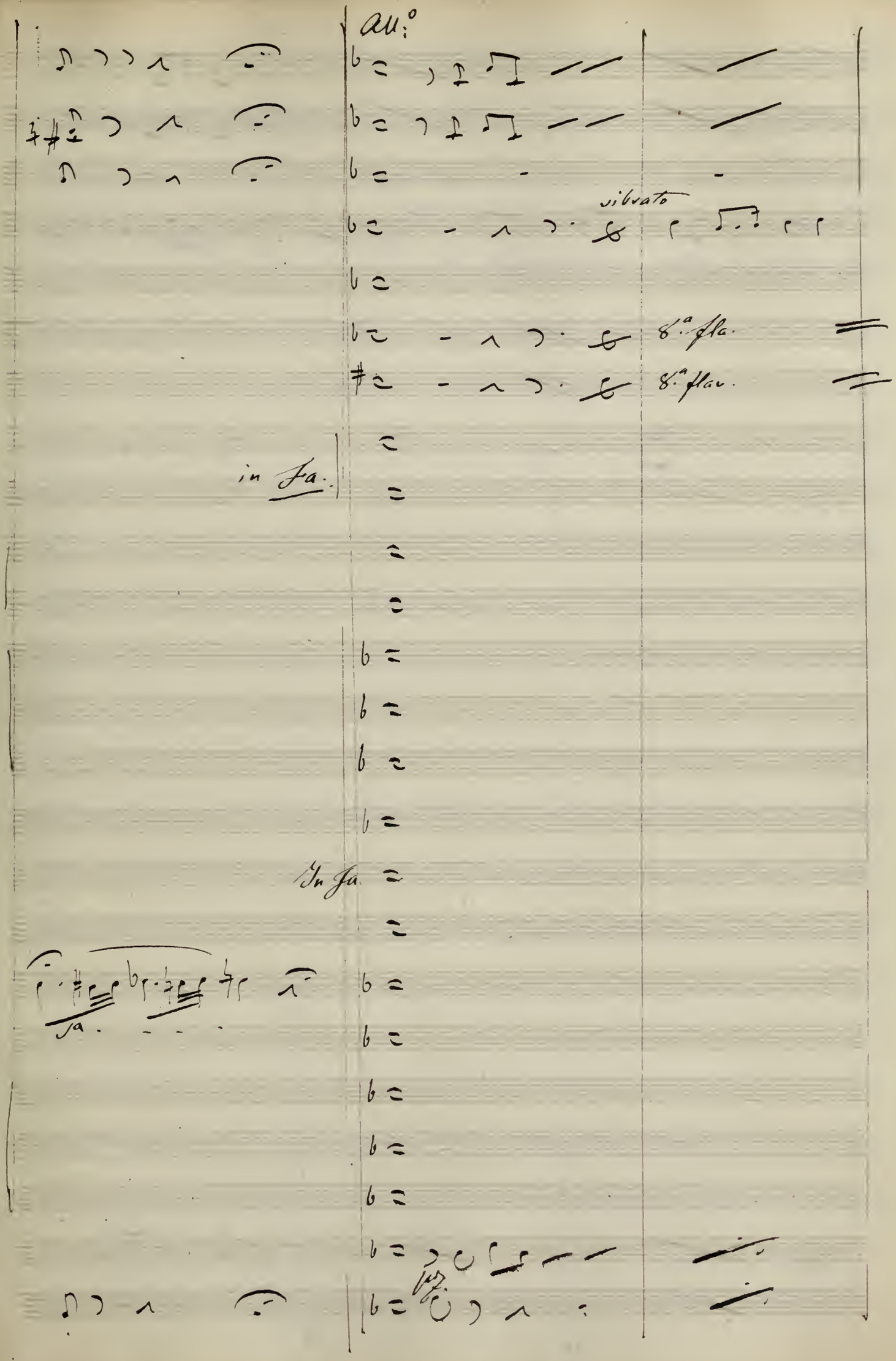
Sempio e pri — mier del popol empio il pro —

Colla parte

ra_dra punirlo io popo

unsole ra_dra

Poco più Lento


all.°
vibrato
8.ª fla.
8.ª flau.
in Fa.
In Fa.
Fa.
fg.

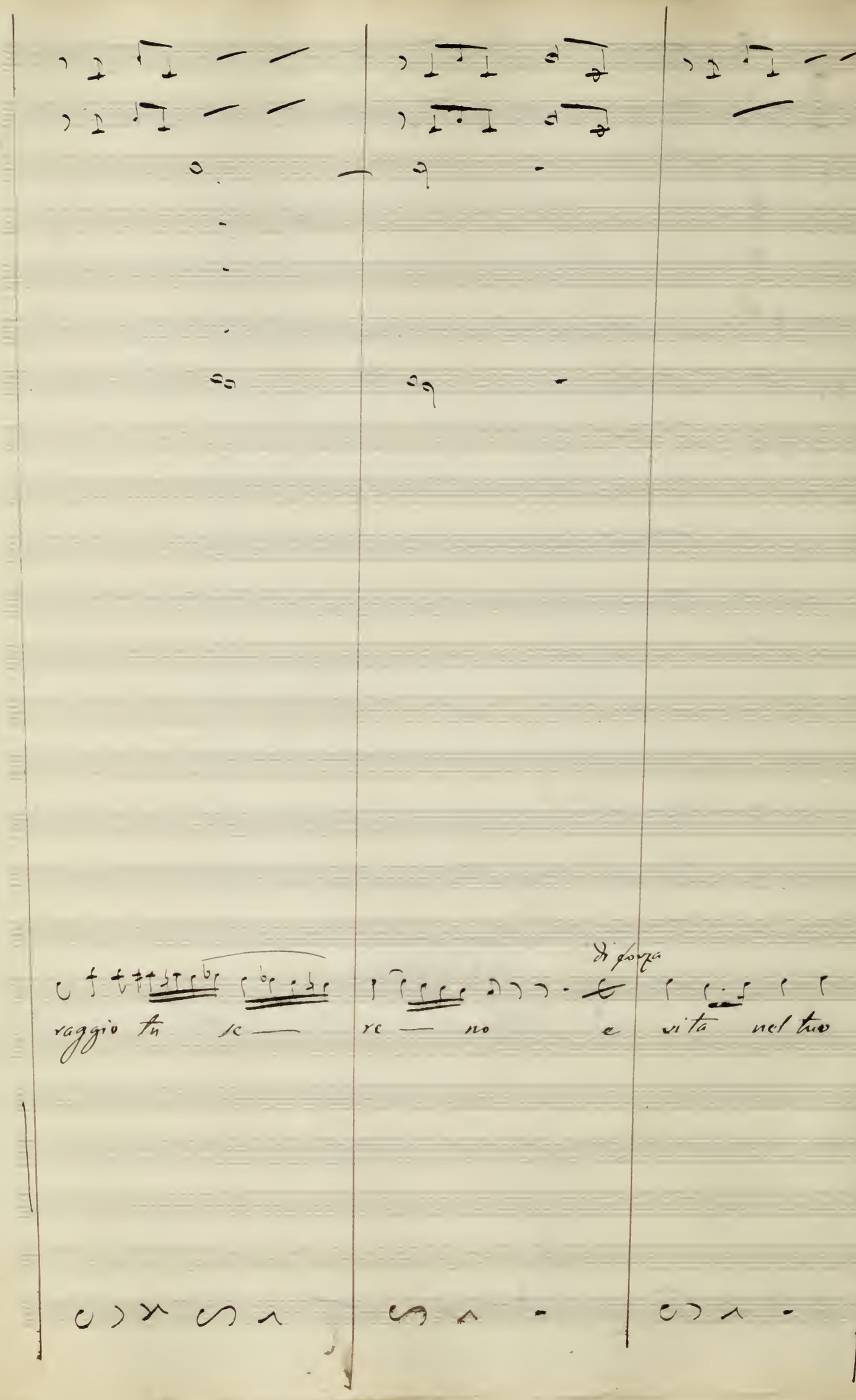
Coi fla. 8.a
Coi fla. 8.a

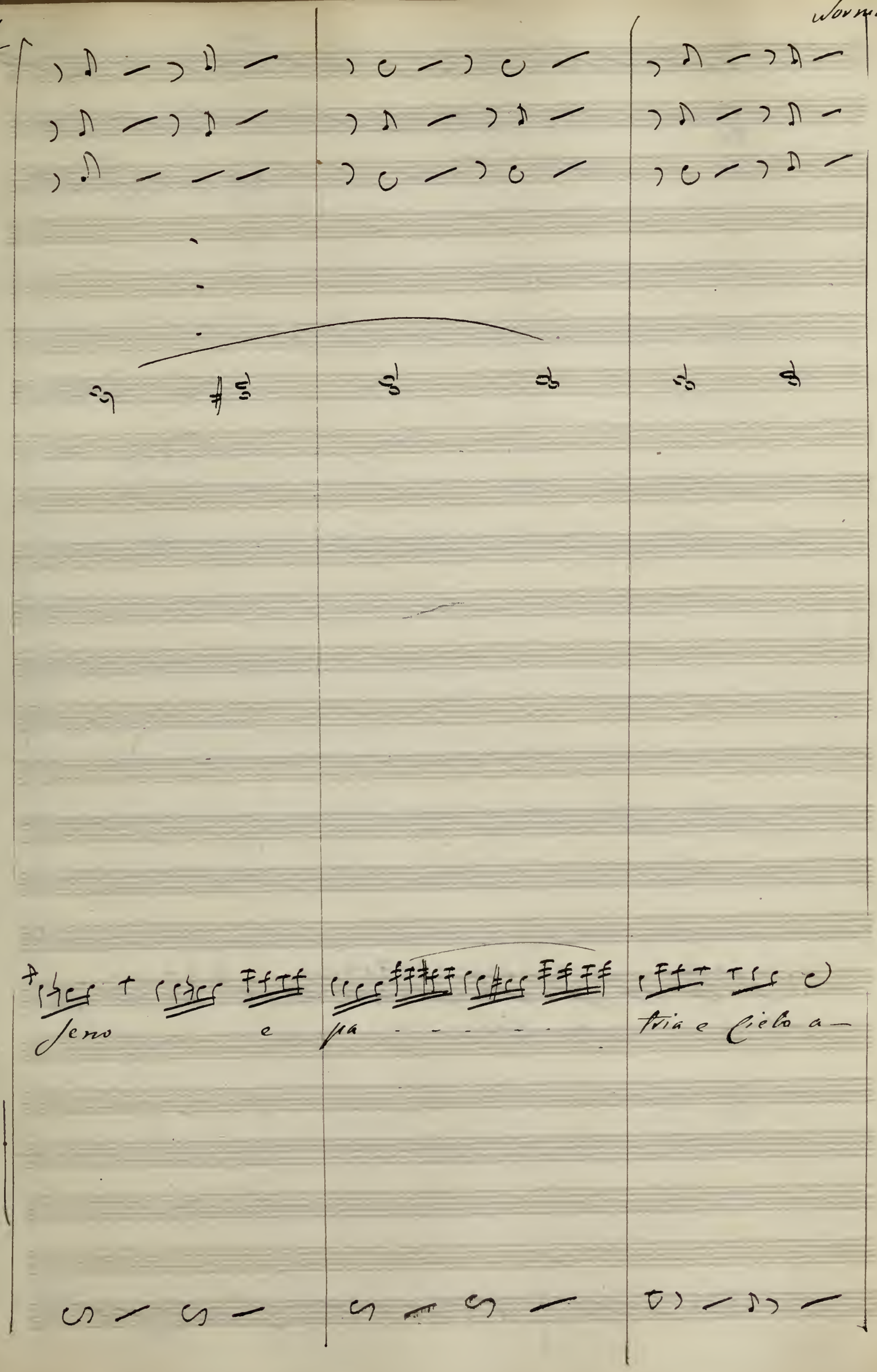
ah bello a me ri—

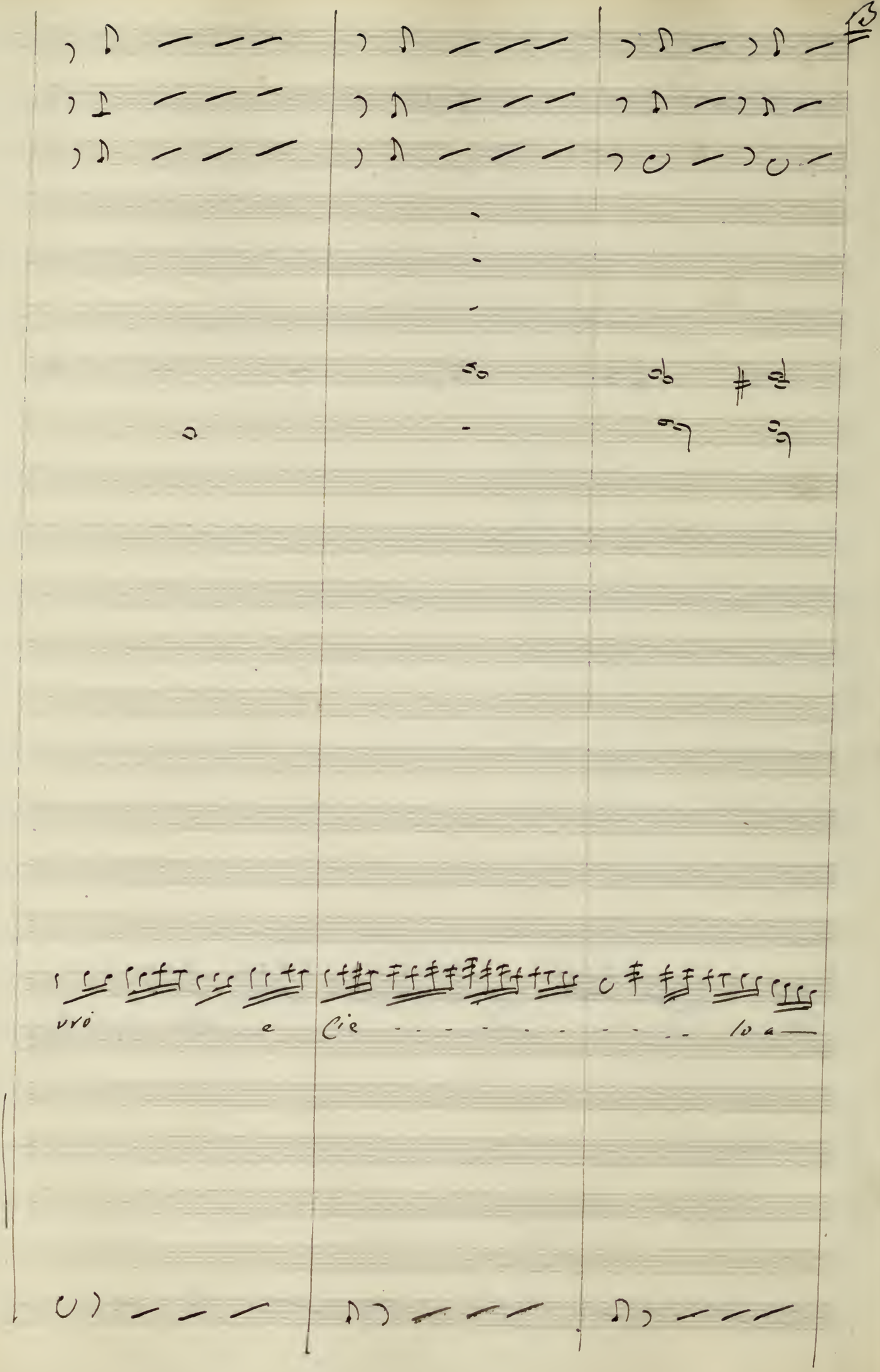
torna del fi—do amor pri—mie—ro e

contro il mondo in
tero
di
fesa
a te da

ri ah bella me ri — tor — na del —


di gorga
raggio tu se — re — no e vita nel tuo


Jeno e pa - - - - - tria e Cielo a-


vro
e
Cie
la a

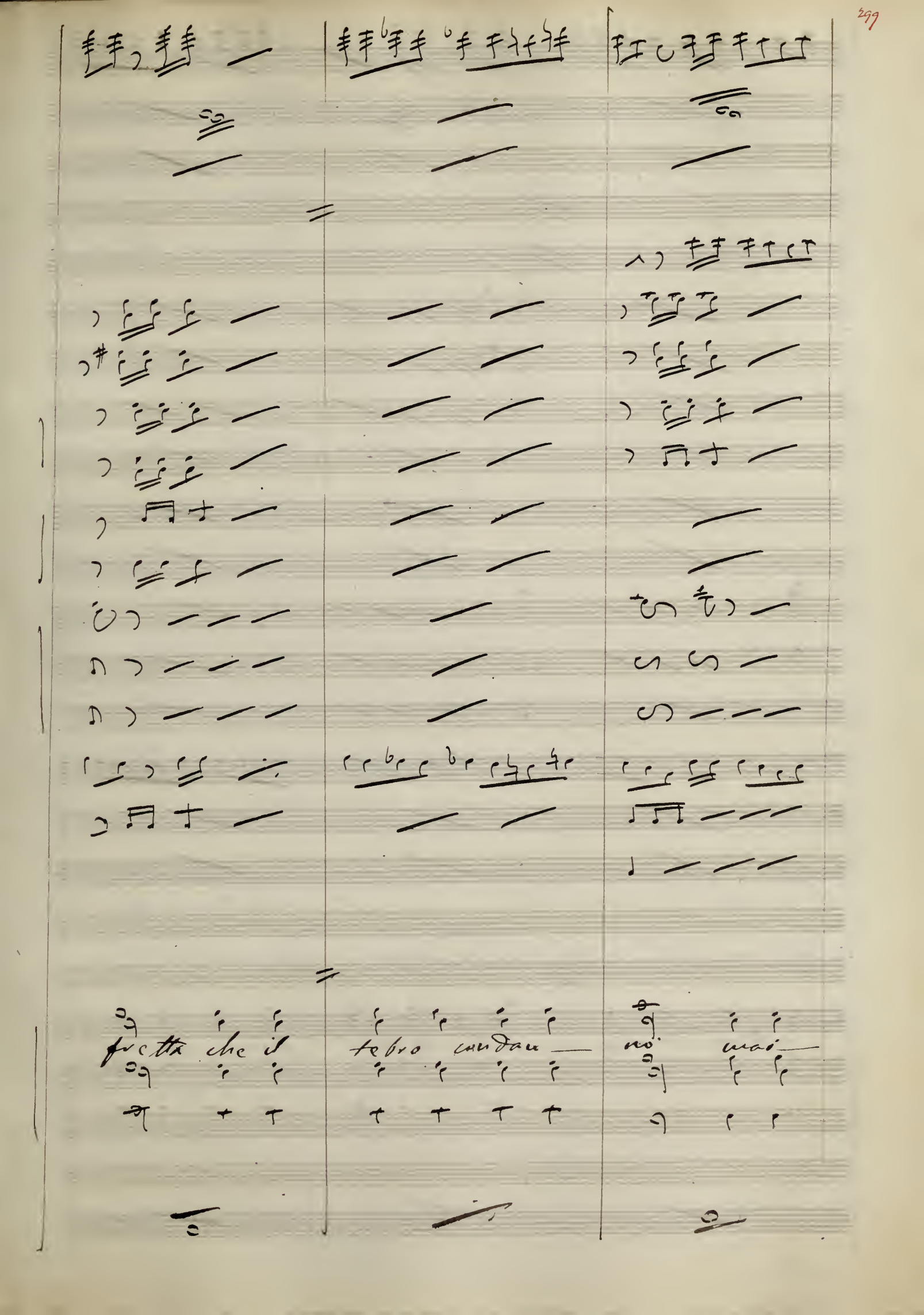
Mosso

vro
ug. baj.

sei lento si sei lento o

Mosso

1.° Hymno
giorno di ven — det — ta mai — rato un dio tap —


fuetta che il
te bro cundau
no mai

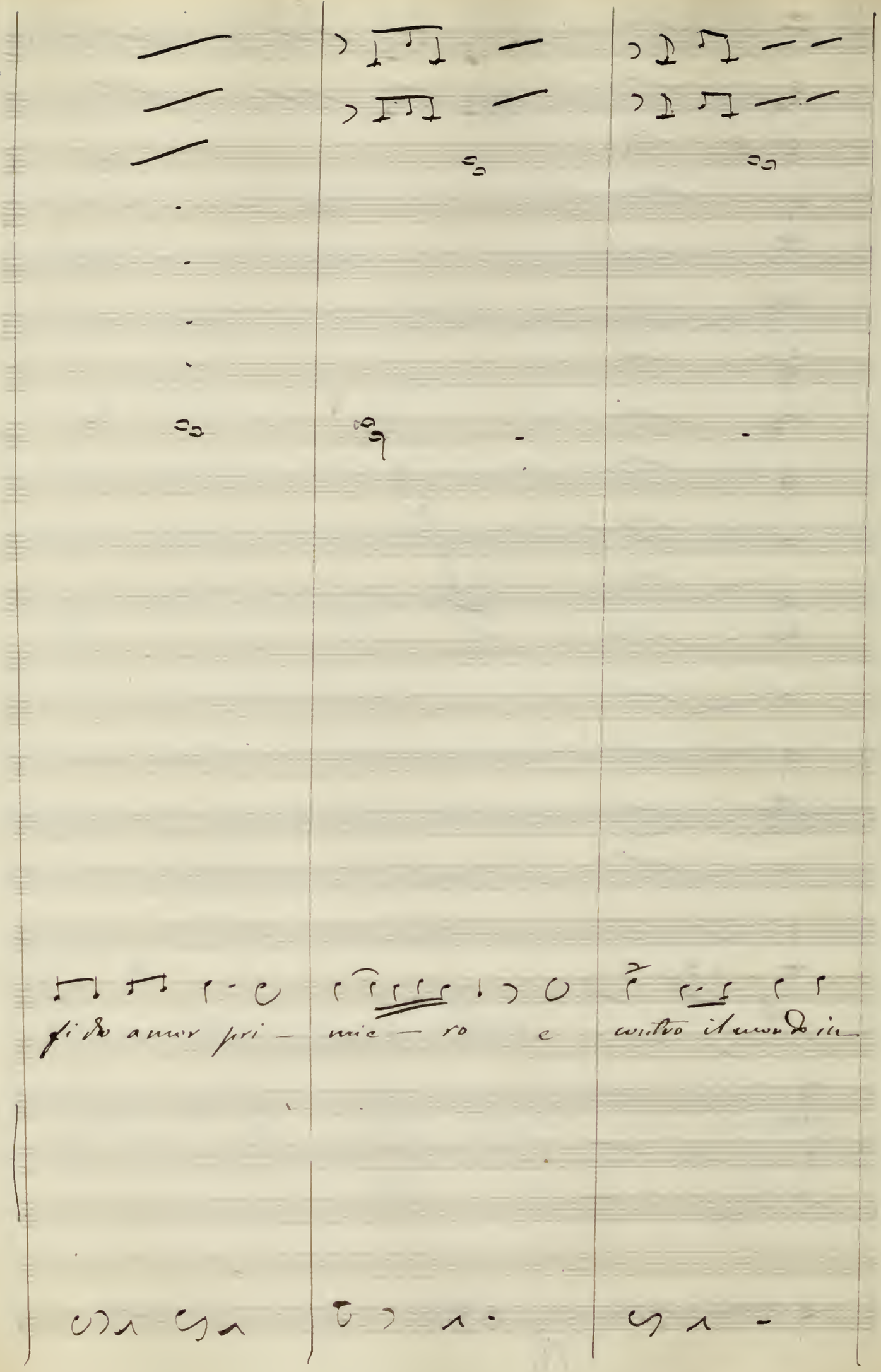
S.° H.no

— ra to un dis tof — fect — ta che il te bro con dan .

Dal 𝄋 al 𝄋

ah bello a me ri — tor — na del

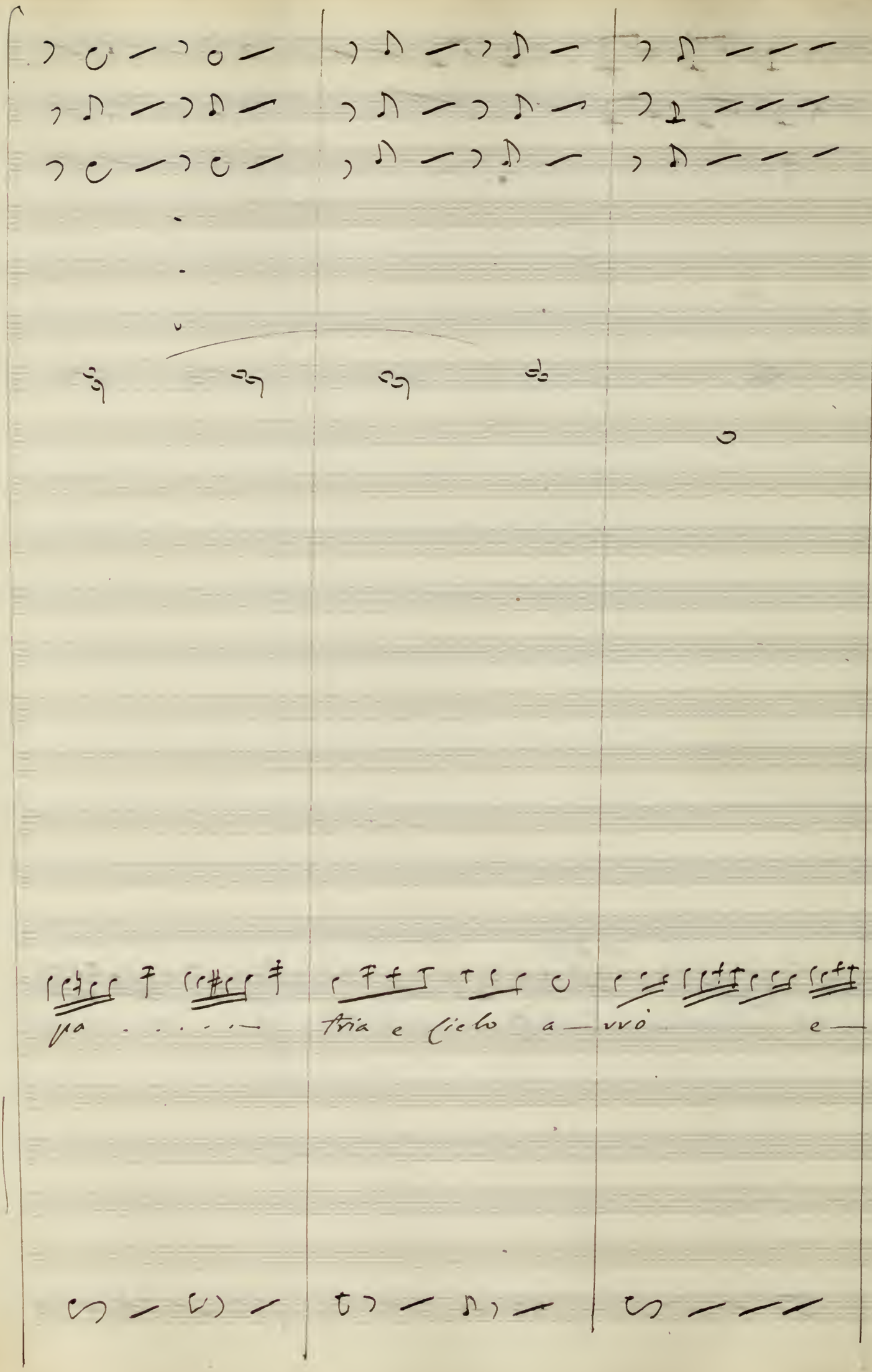
— no


fido amor pri — mie — ro e contro il mondo in

tero
di — fesa a te
fa —
ro
ah —

bello a me vi — tor — na del raggio tuo se —

con forza
re — no e vita nel tuo fe — no e —


ma . . . . . —
tria e cielo a — vvò
e —

Mosso

Cie . . . . . lo a — rvo

uy Dag.

ma irato

Mosso

1.° p.no

f

si il dio t'of — fetta che il te bro wudan

ah vieni au— cora quell'ari al— lora quando ah
no

quando il cor ti dice

Norma

311

Mosso

al— lora qu'eri al— lora ah quando

gior— no il—

Mosso

quando il cor ti die ah - riedi ah —

Dio t'ab — frèt — ta che il

Coi Trombi 1mi

di a — me

con — gau — no

ric —

te — bro

Duetto nel Sr

Norma

Violini

Viole

Ottavino

Flauto

Oboe

Clarini in Si b.

Corni E.mi

Corni B.

Tromba E.a

Tromba S.a

Fagotti

Tromboni

Cimbasso

Timpani in Fa

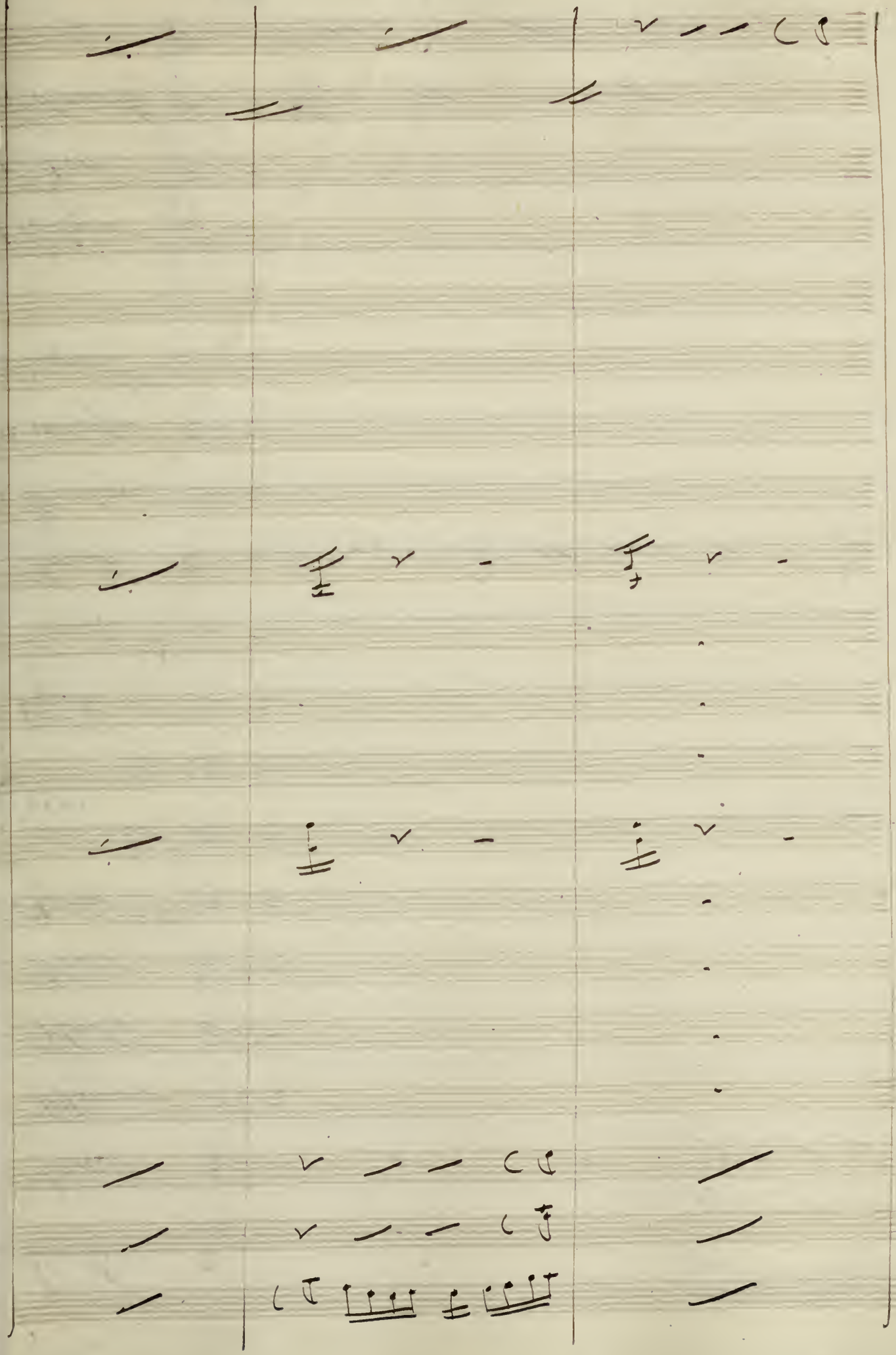
Adalgisa

Pollione

Violoncelli

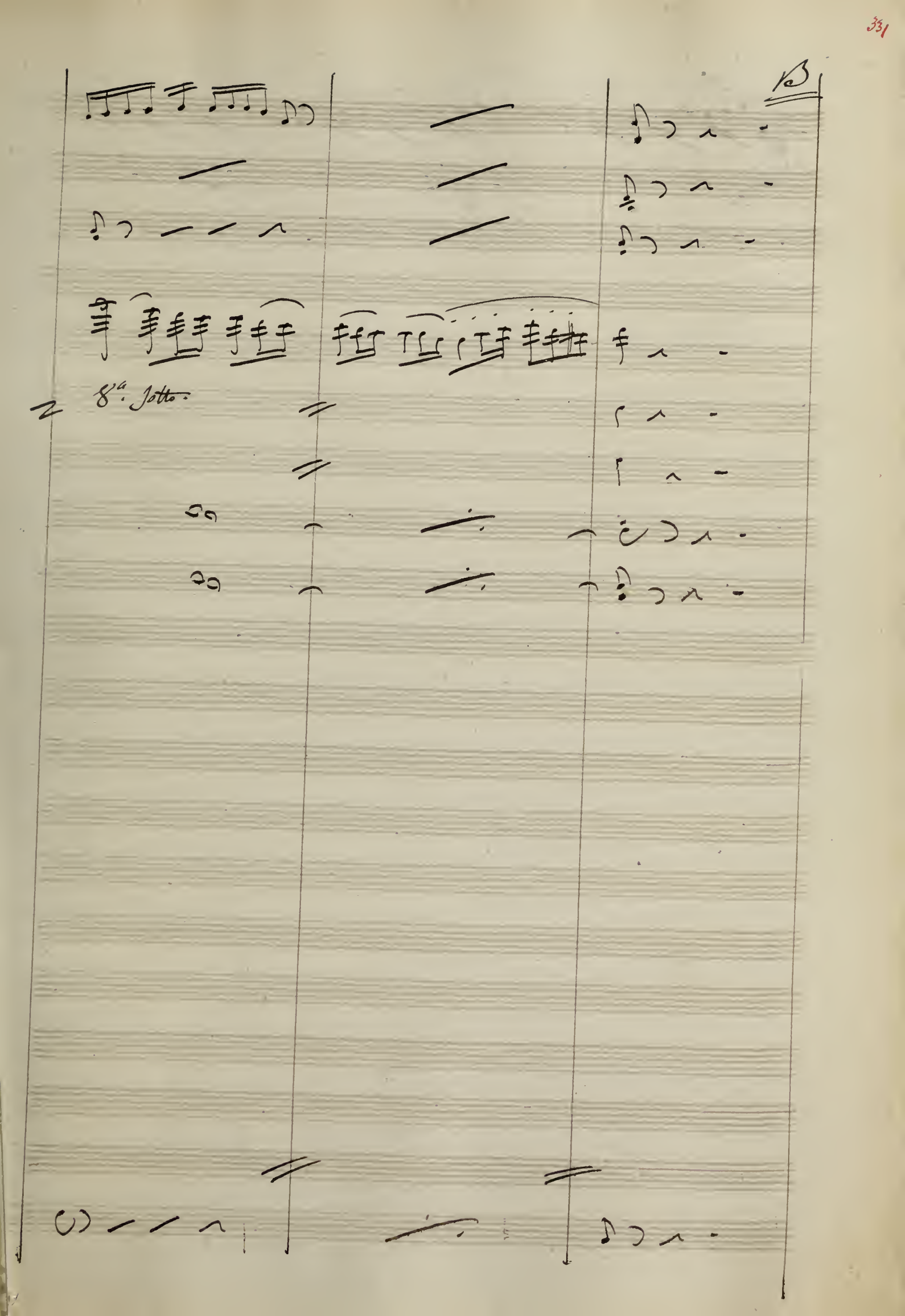
Bassi

Andante

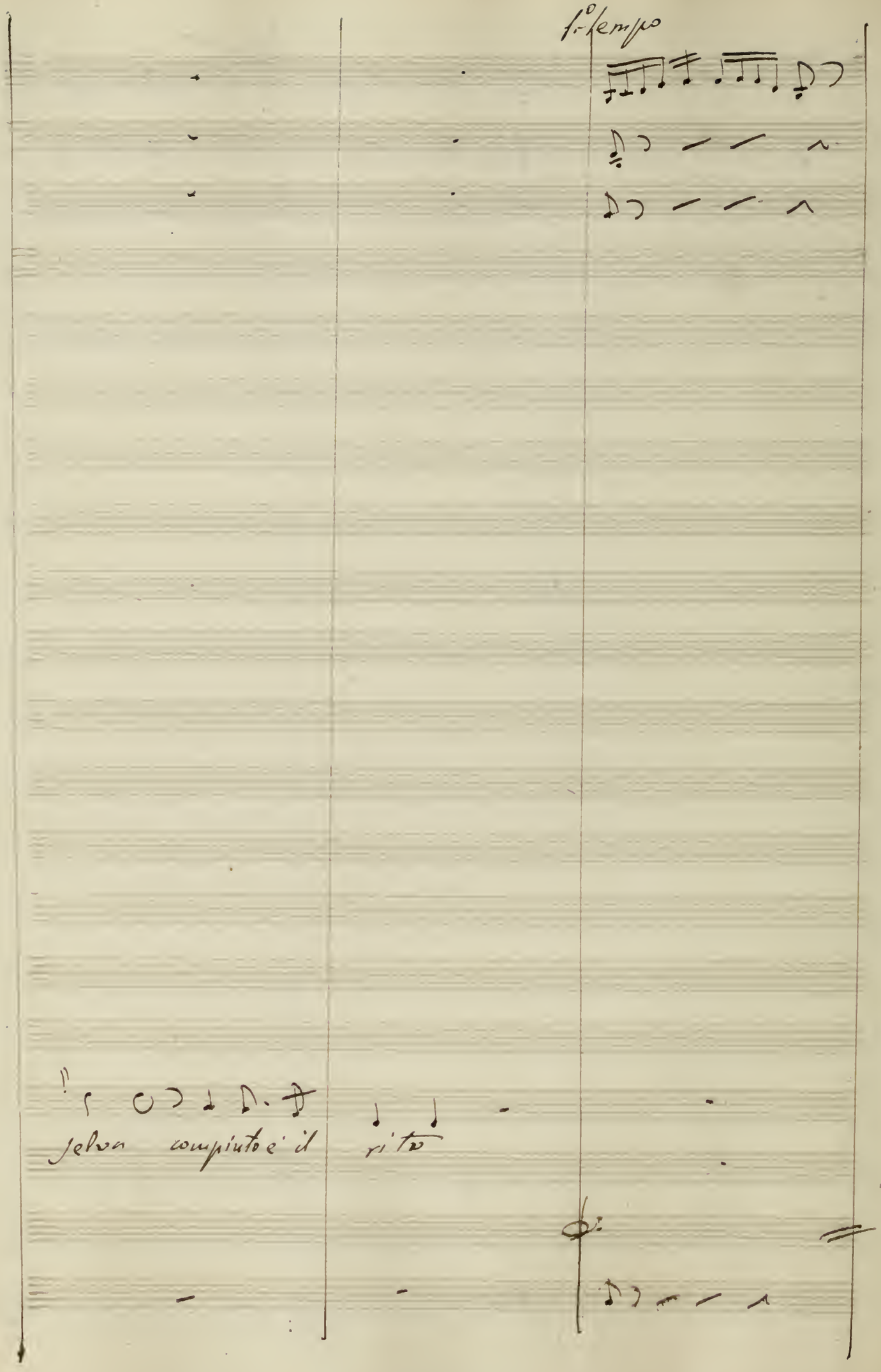


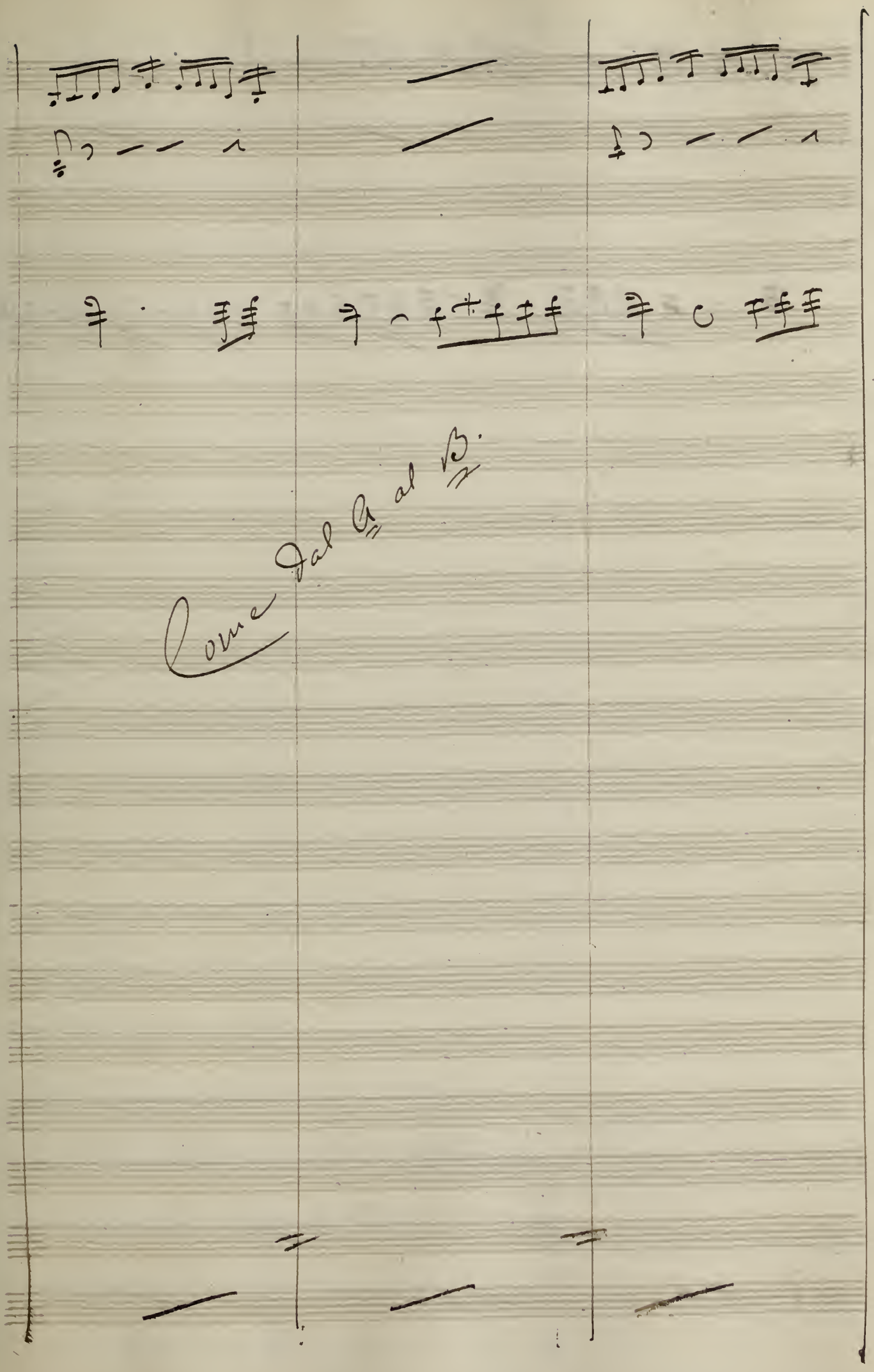
a.
Solo
f

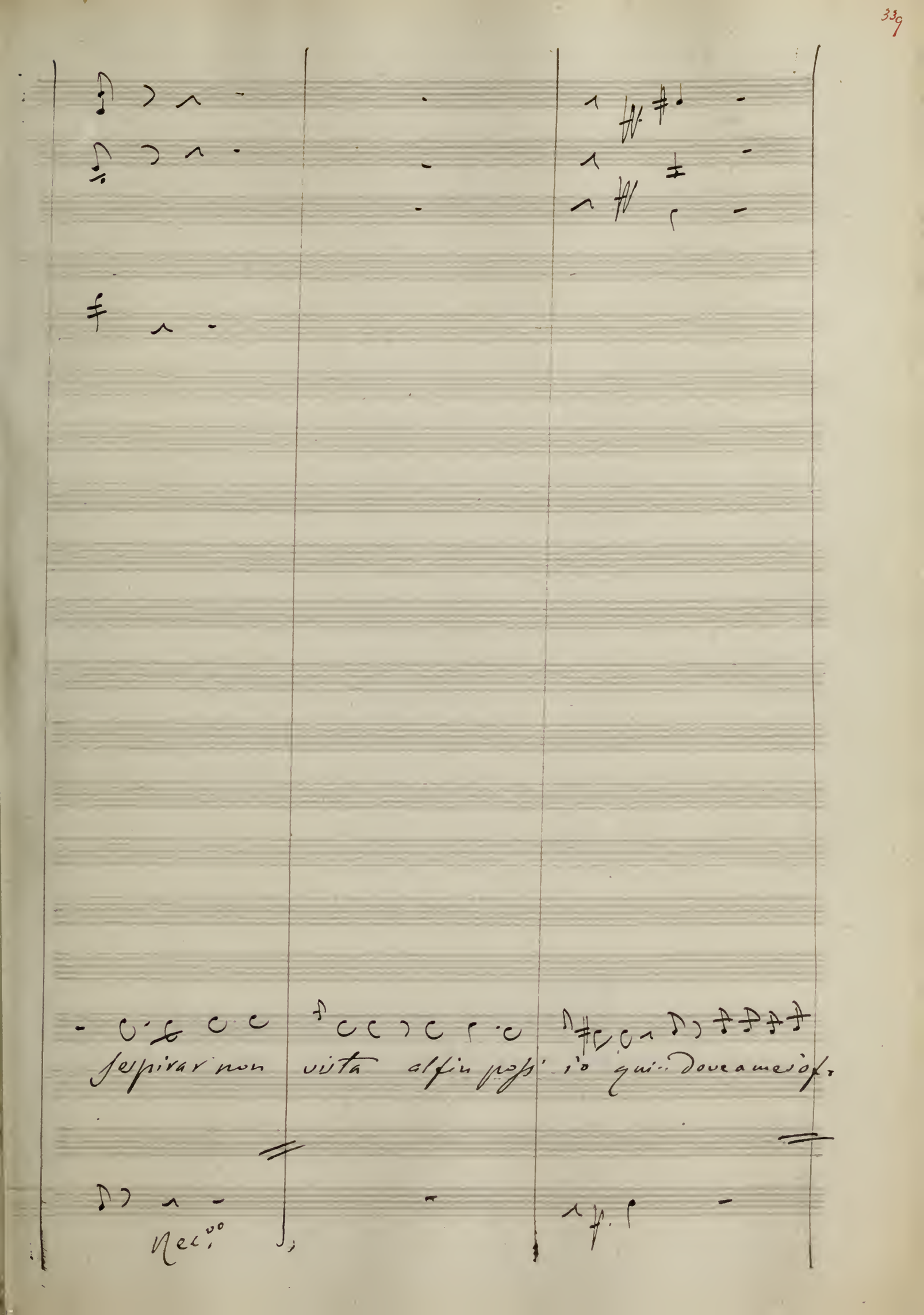
8ª
8ª sotto al Fla.

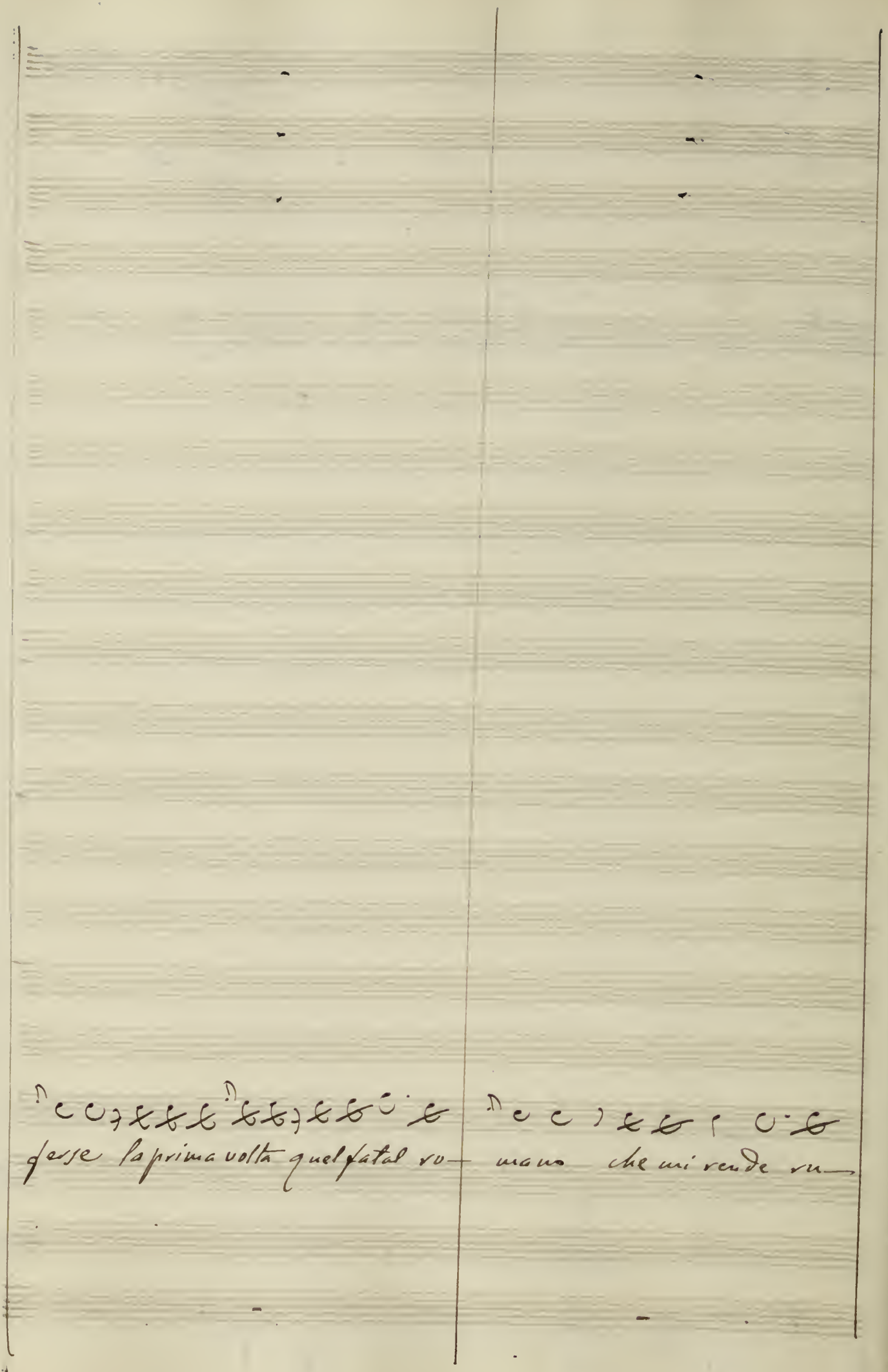

13
8va. Sotto.

Rec.to
sgombra e' la sacra
Rec.to


f. tempo
Selva compiuto è il rito


Come Sal A al B.

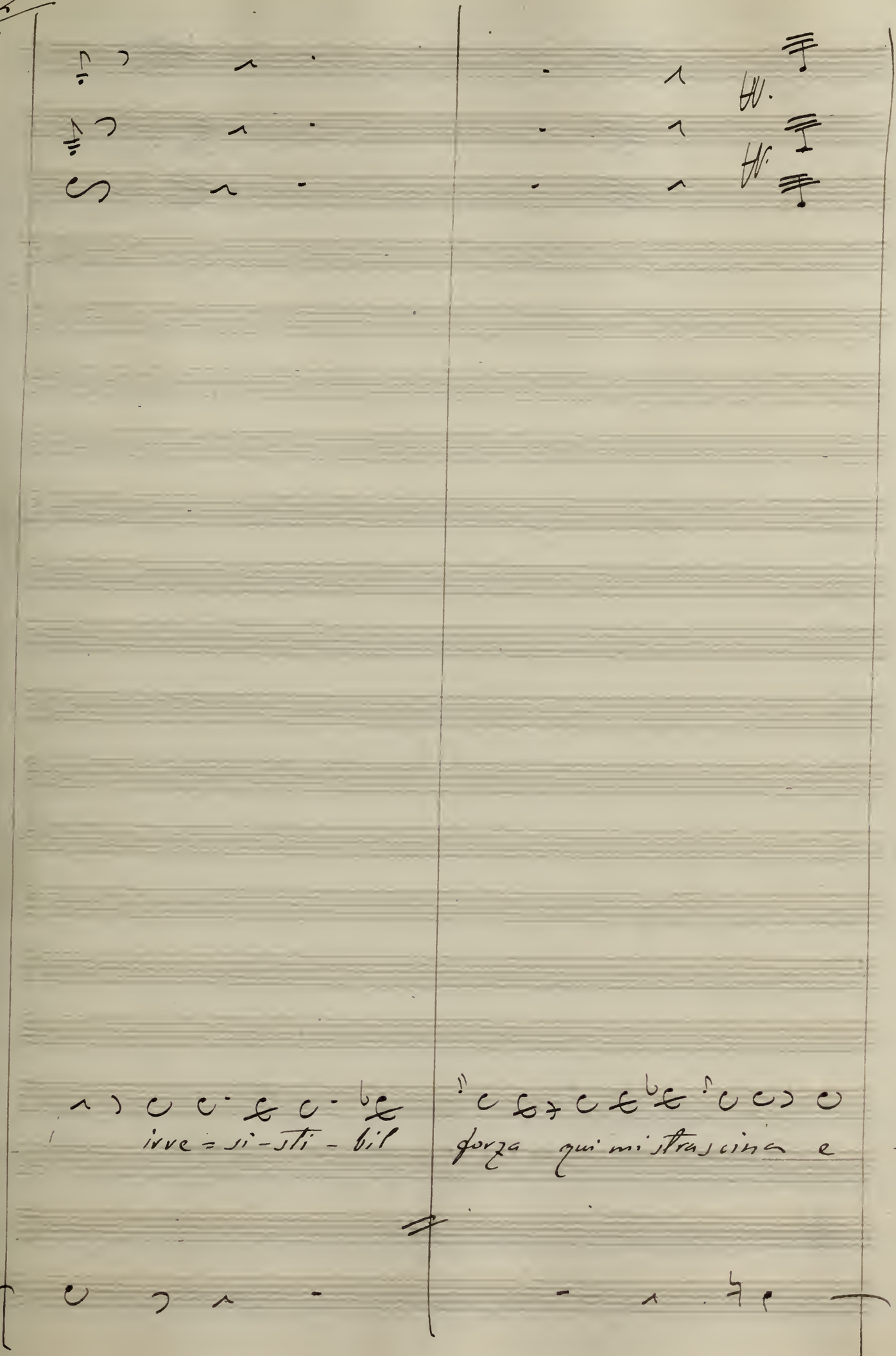

sospirar non
vista alfin posso io qui dovea morir
Recit.


fesse la prima volta quel fatal ro-
mano che mi rende ru-

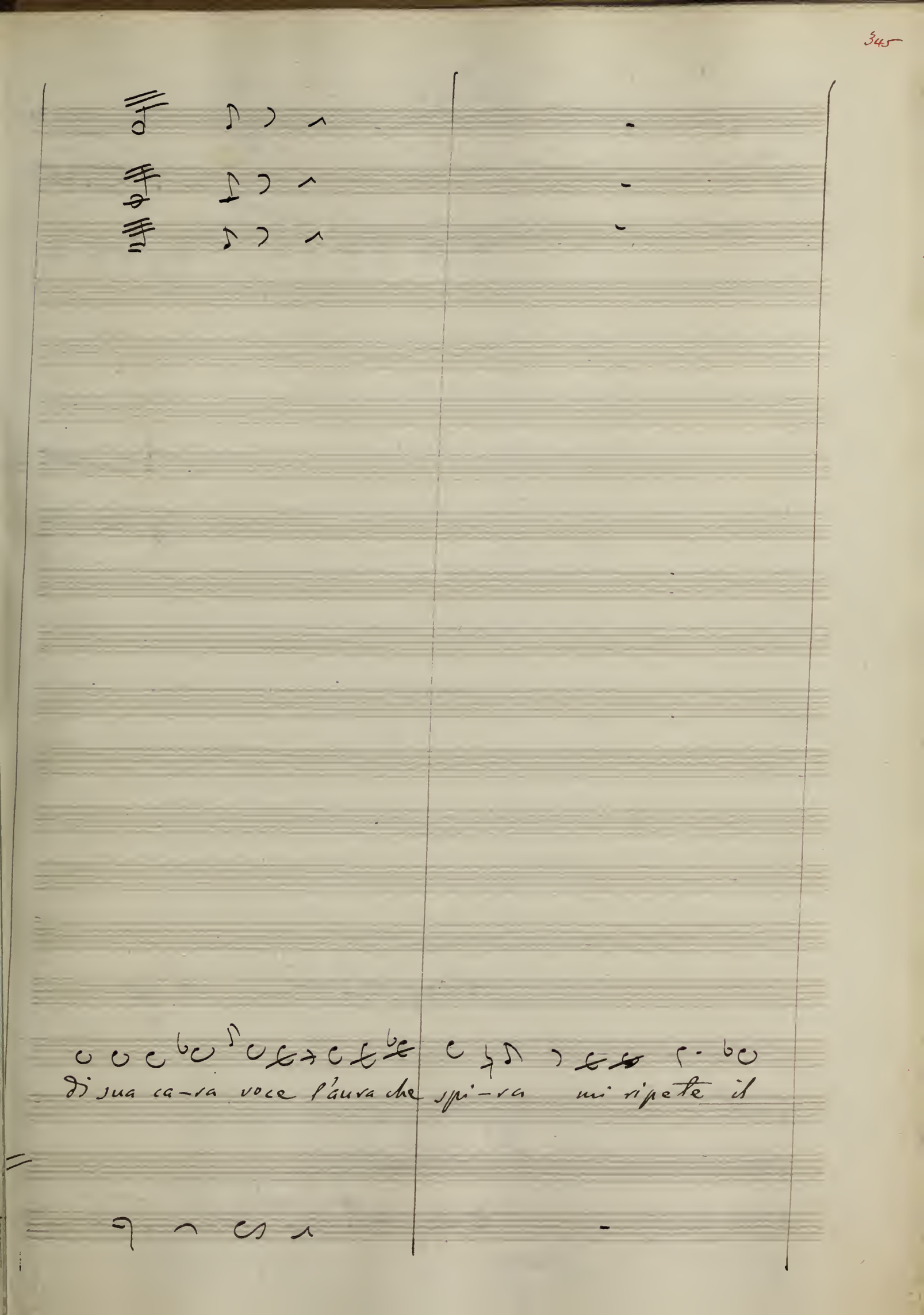
(con forza appassionata)

bella al tempo al Dio forse l'ultima alucu

lento
Vano De- si-o


irre = si - sti - bil
forza qui mi strascina e

di quel caro aspetto il | or si pasce e —


di sua ca-ra voce l'aura che spi-ra mi ripete il

Largo
con
Largo

a tempo
Ff.
Ff
Dal.
Deh pro — teggi — mi o di — o
a tempo
Ff.
Colla Parte

Deh
pro-
leggi mi
pro-
leggi mi
o

Di — o pro — teg - gimi per — du — ta perduta io

per — ta — pie — abbi Dio grau non

Cor.
Du - ta per - Du - ta is son

Rec.vo

Decisso

f

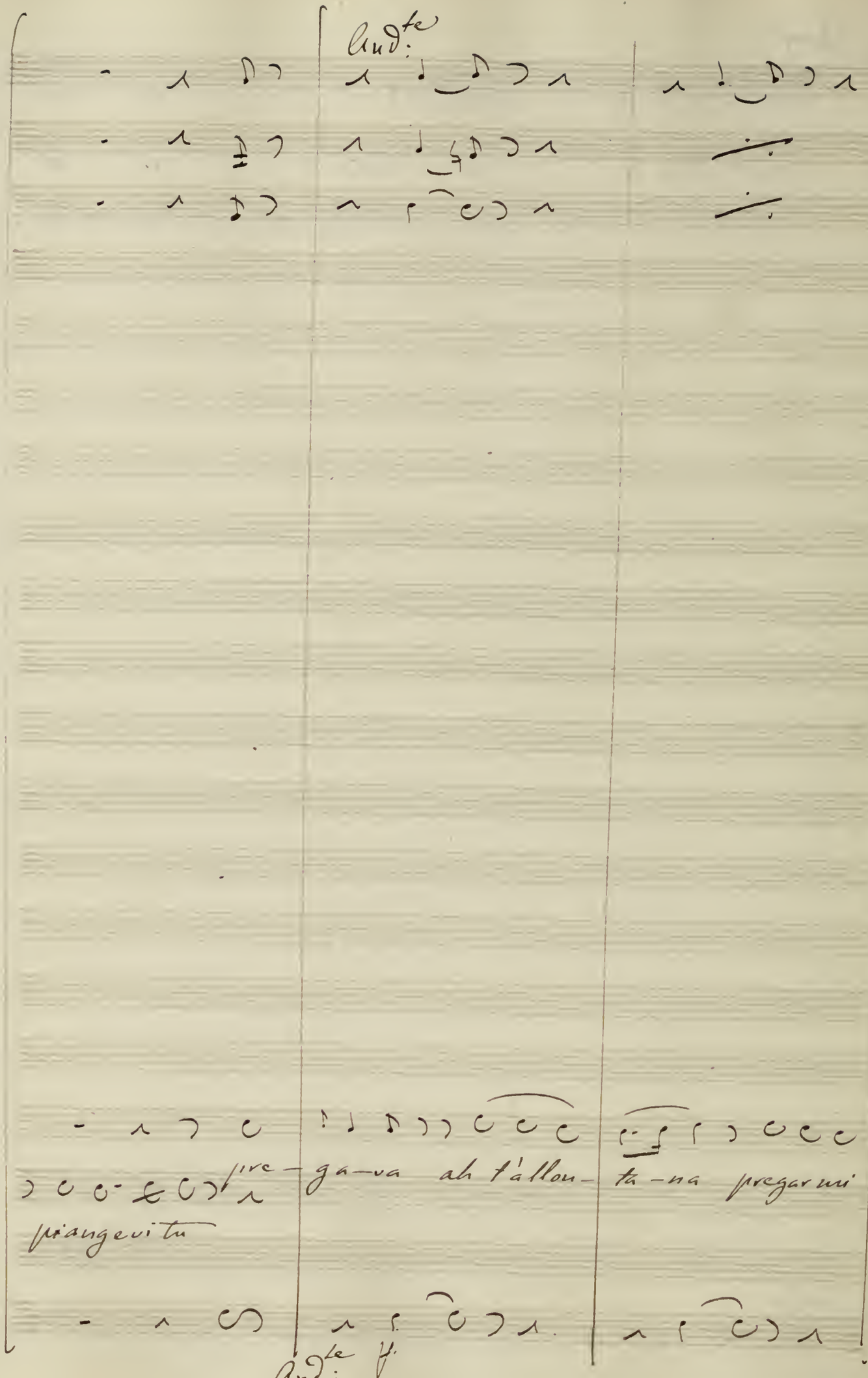
oh! tu

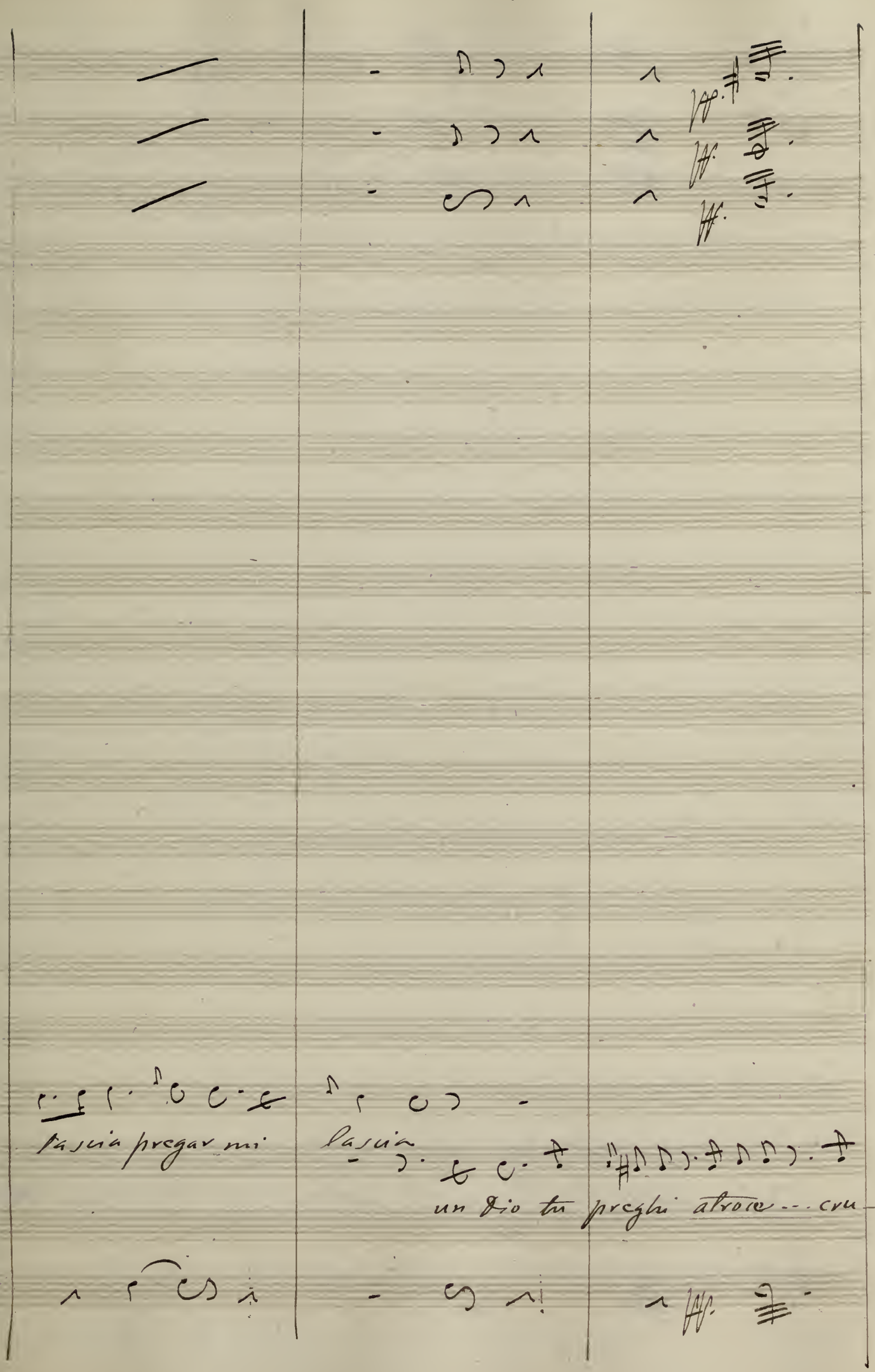
qui

che veggo

Decisso

f


And.te
ire — ga — va ah t'allon — ta — na pregar mi
piangevi tu
And.te ff.


lasciа pregar mi
lasciа
un Dio tu preghi altrove ... cru

dele.. avver so al tuo de-sire, e al mio
o mia di-

pp

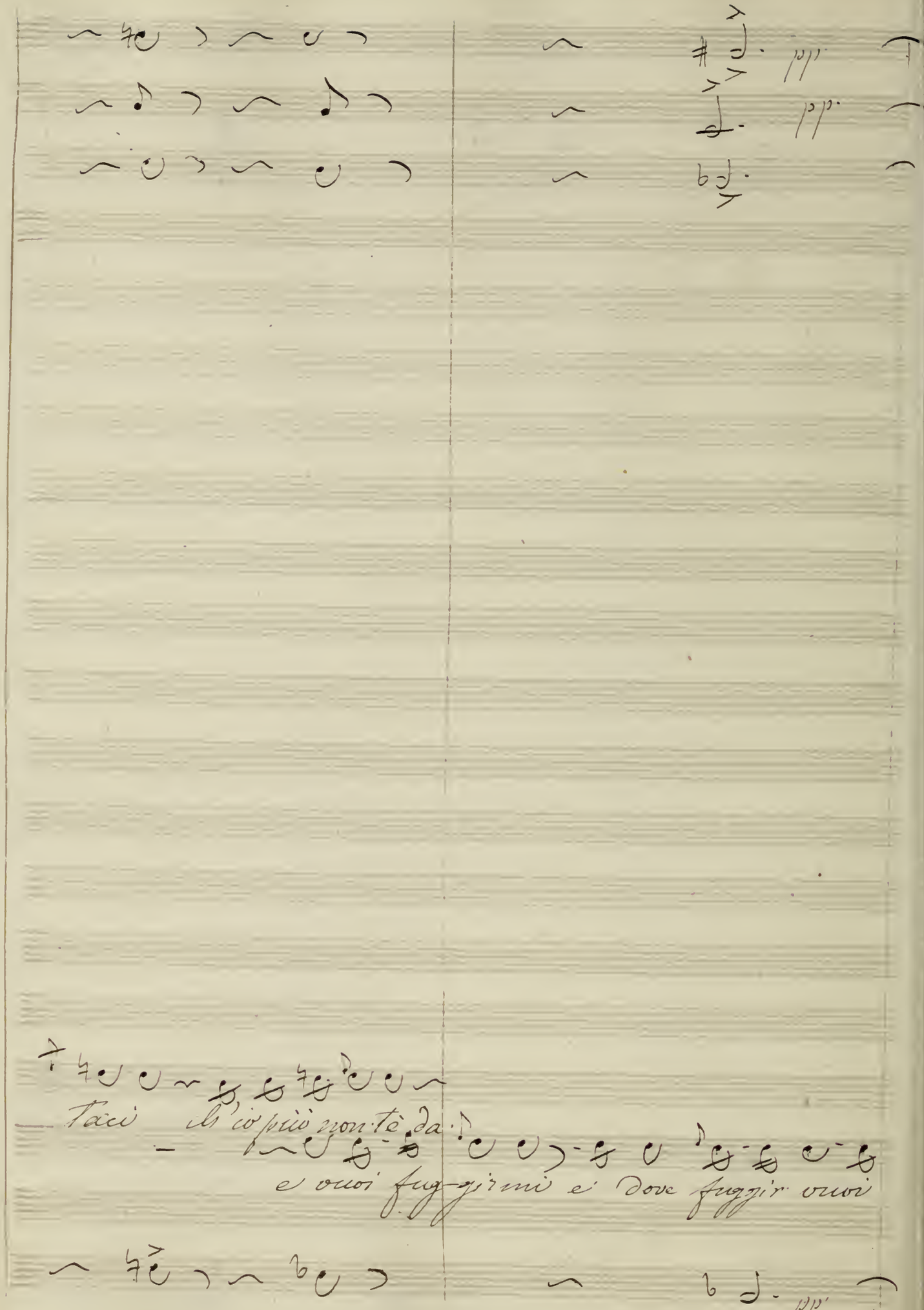
pp

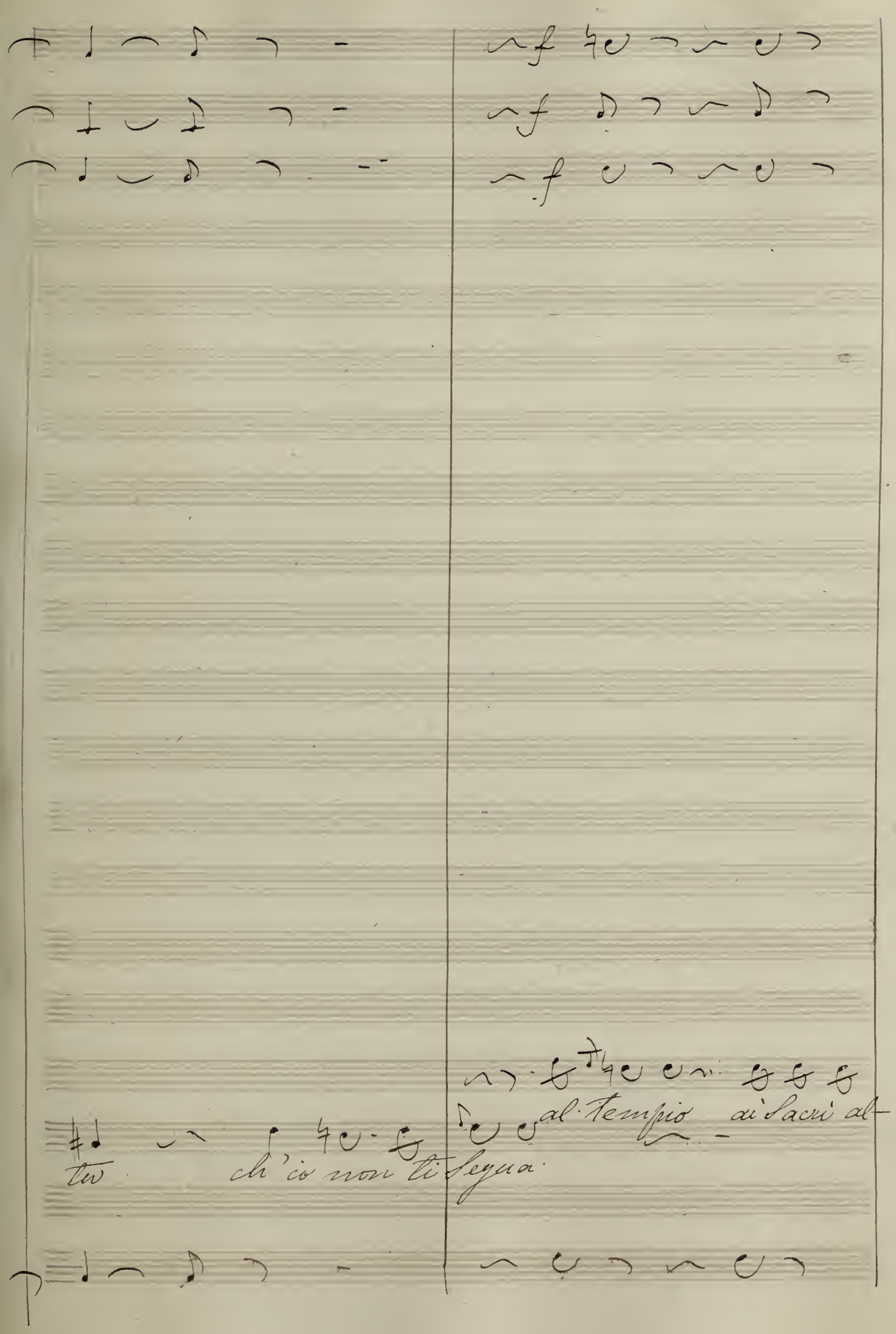
pp

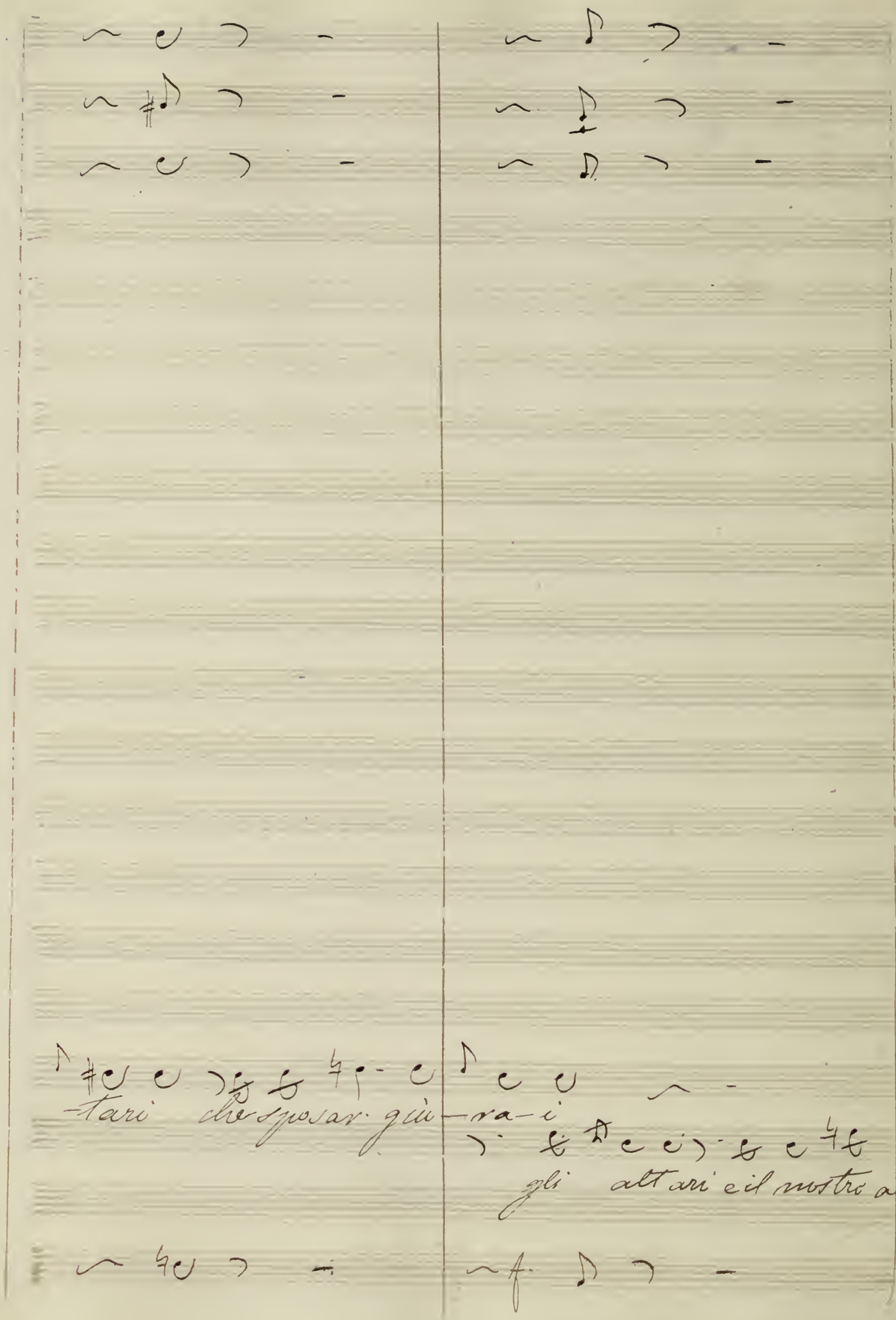
amor?... deh

Petta il Dio che invocar devi e a — mare.

pp


Tacci
di co più non tè da
e ovvoi fug-gir mi e dove fuggir ovvoi


f
f
f
al Tempio ai sacri al-
tar
ch'io non ti segua


tari che sposar giu ra i
gli altari e il nostro a-

In 8ª

In 8ª

(come a voce)

io l'ob- bli-a — i

-mor.

All.° Risoluto

All.°

All.° Risoluto

(accomodo fatto dell'autore)

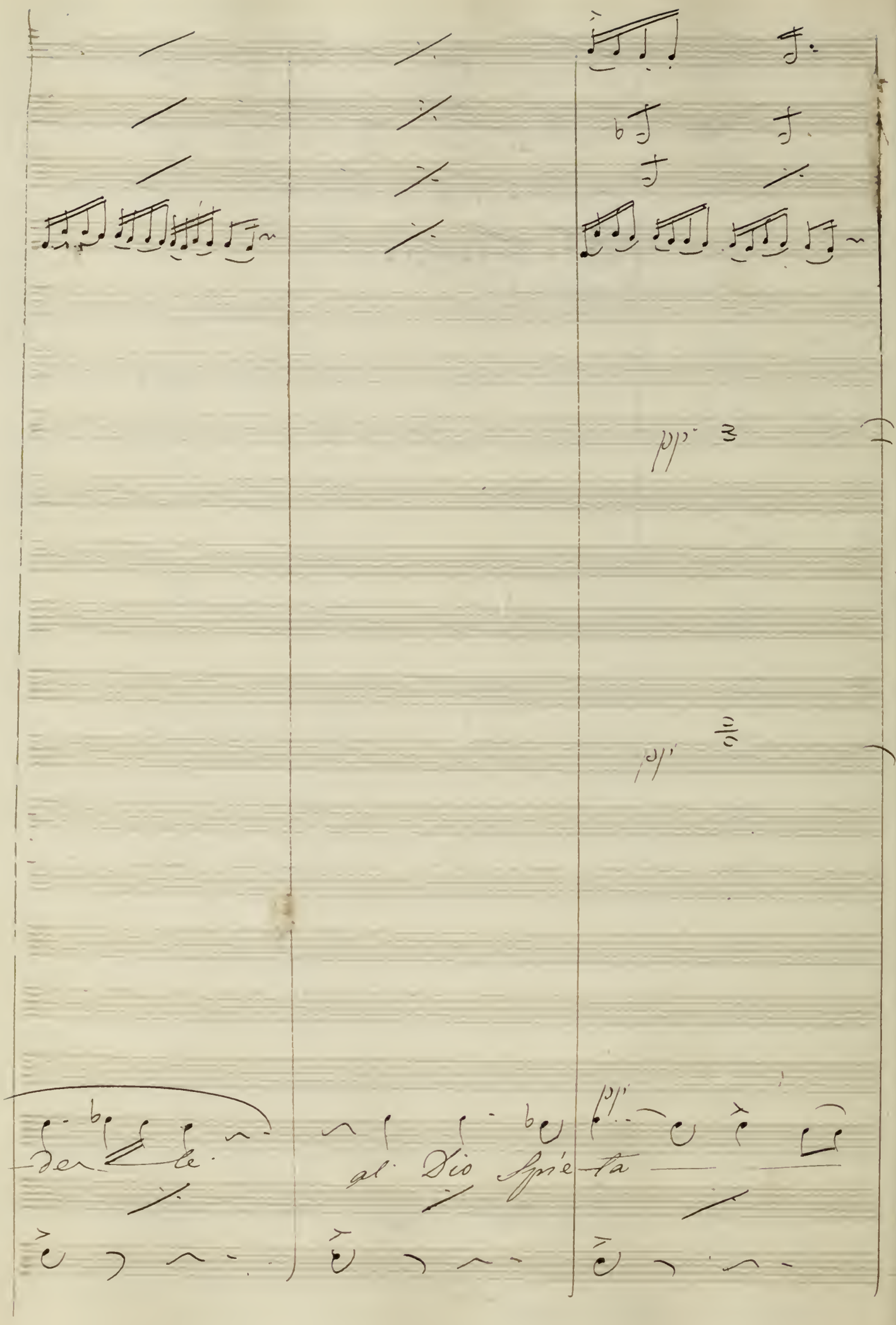
pp

pp

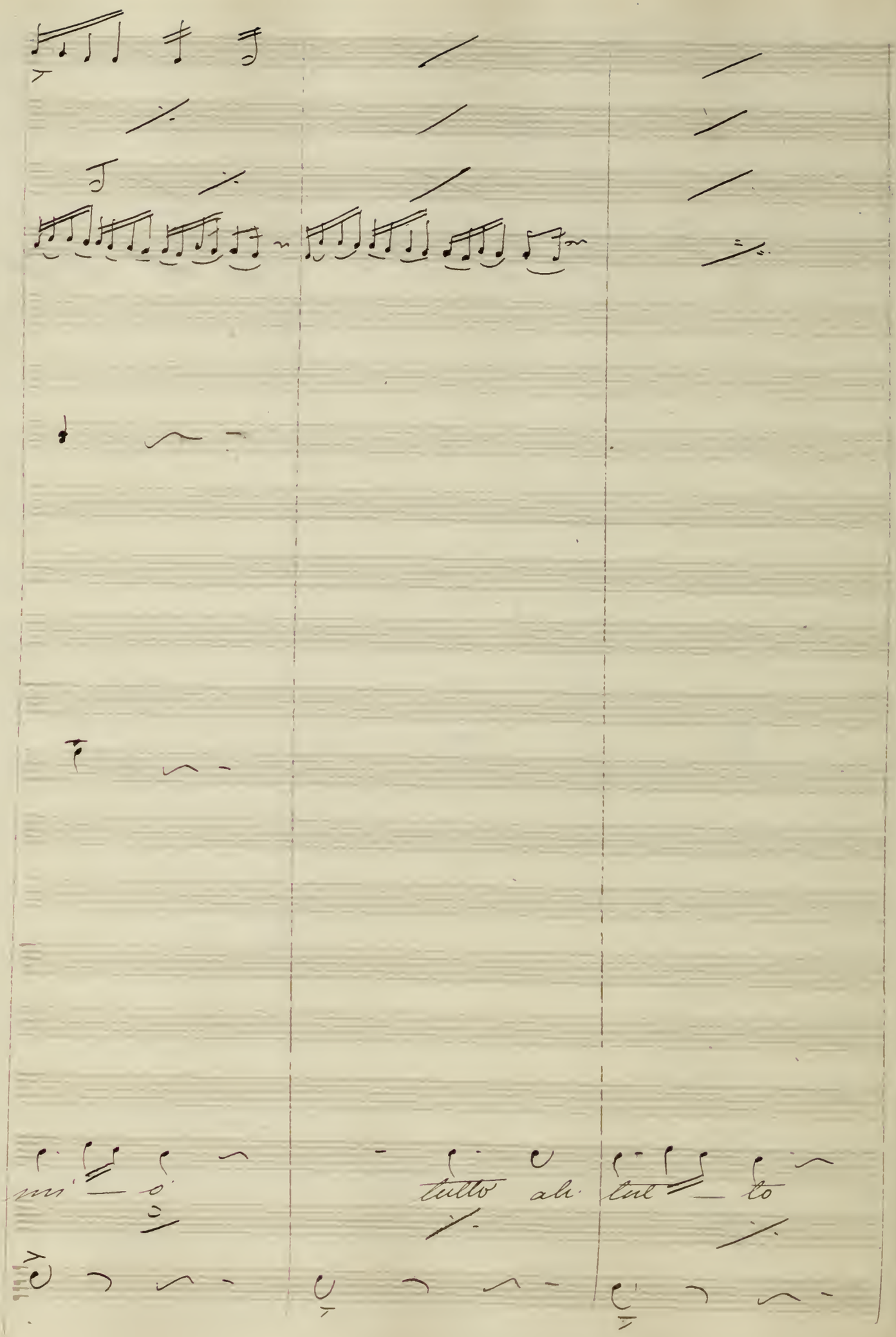
(come in origine)

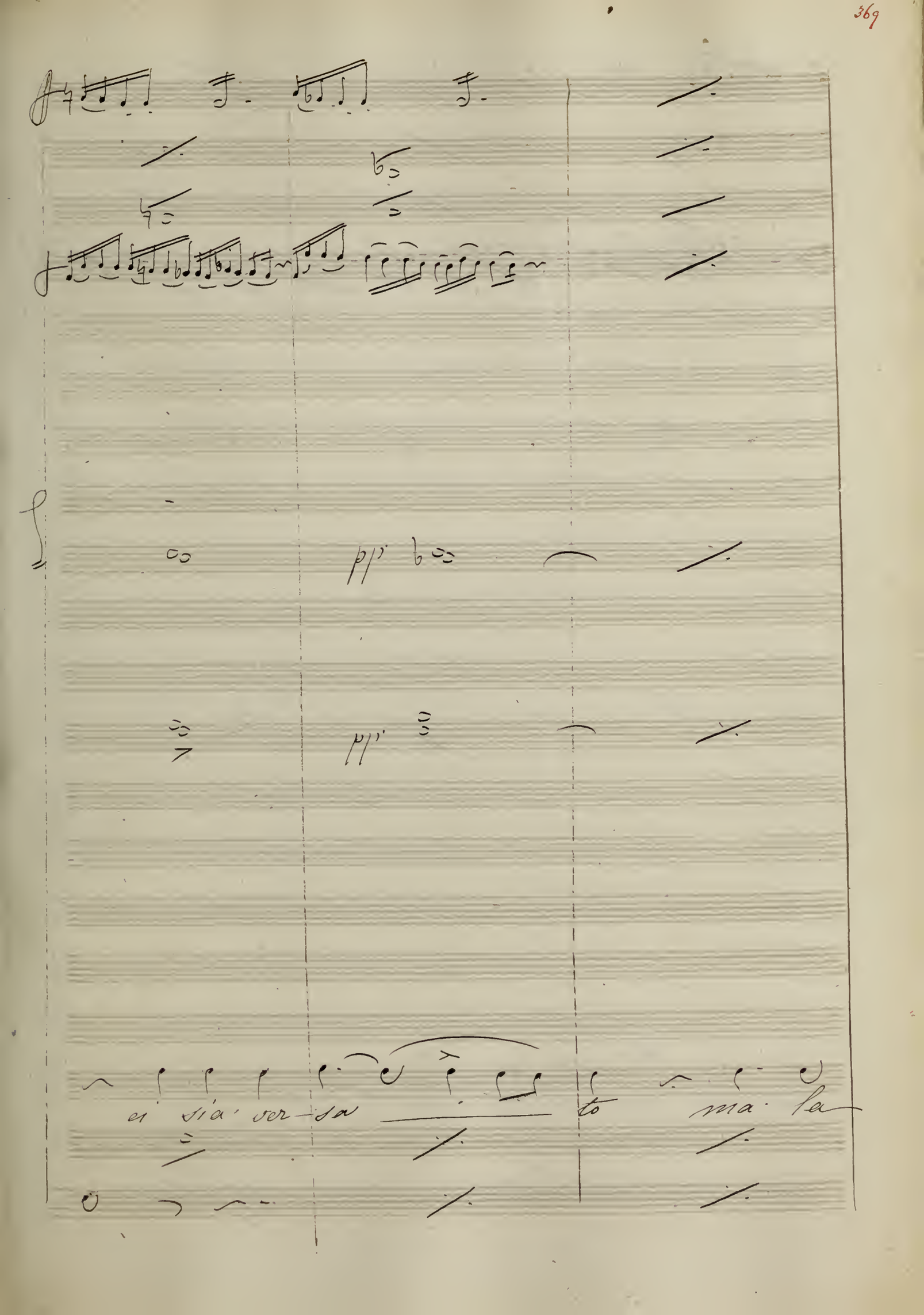
Va- Cru-

All.o mod.to


pp
pp
pp
al Dio Spie-ta
der-le.

to offri in do — no offri in dono il sangue


mi o
tutto ab
tut to


pp
pp
es sia ver sa
to ma ha

f

sciarli ma la sciarli non posso

gve. 2do obve.

Solo 1°

no

no

ah no gob'

p. cres

Christ

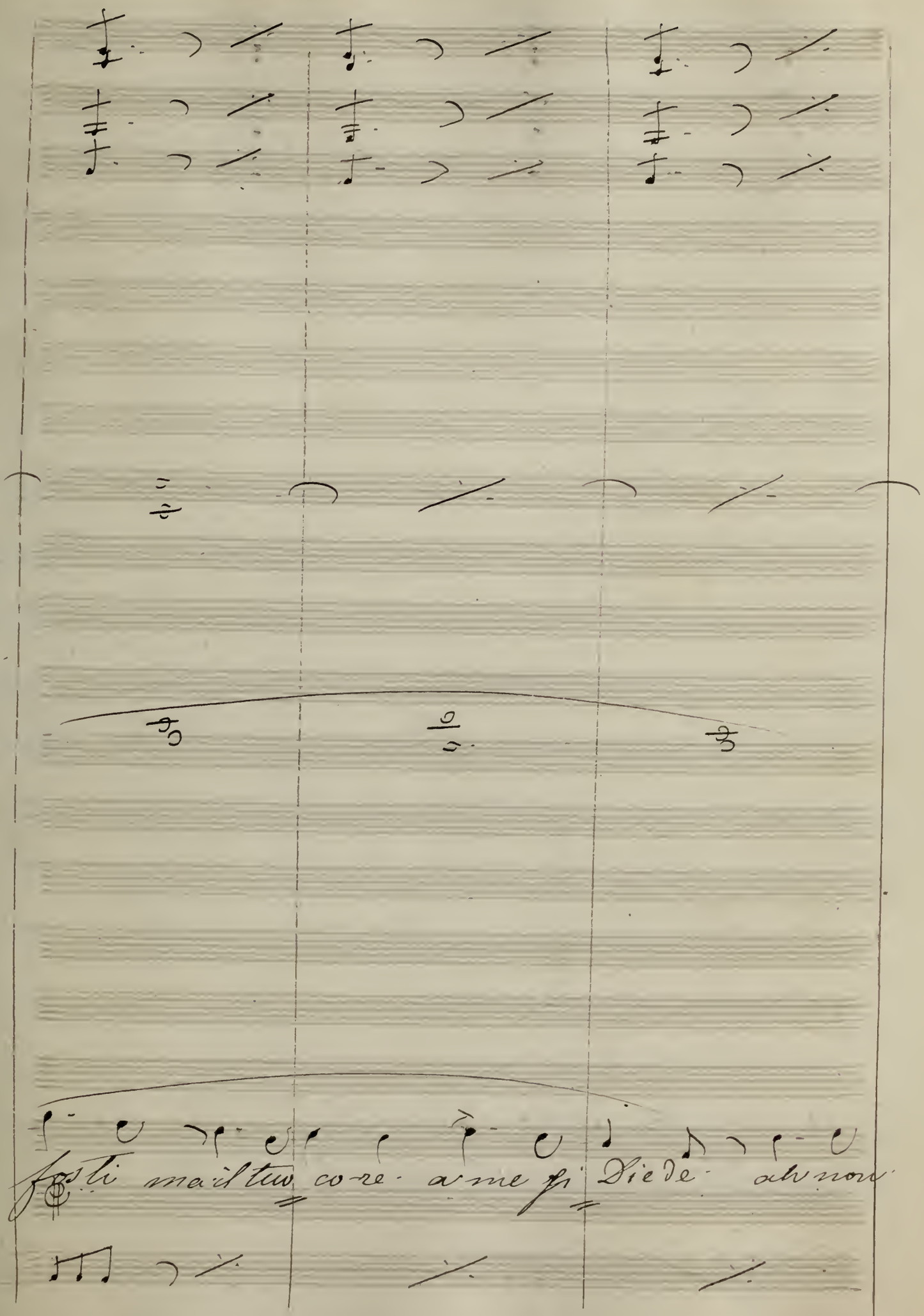
no

nol gos

o

8a. al. Ffa
8a. Sotto al. Ffa.

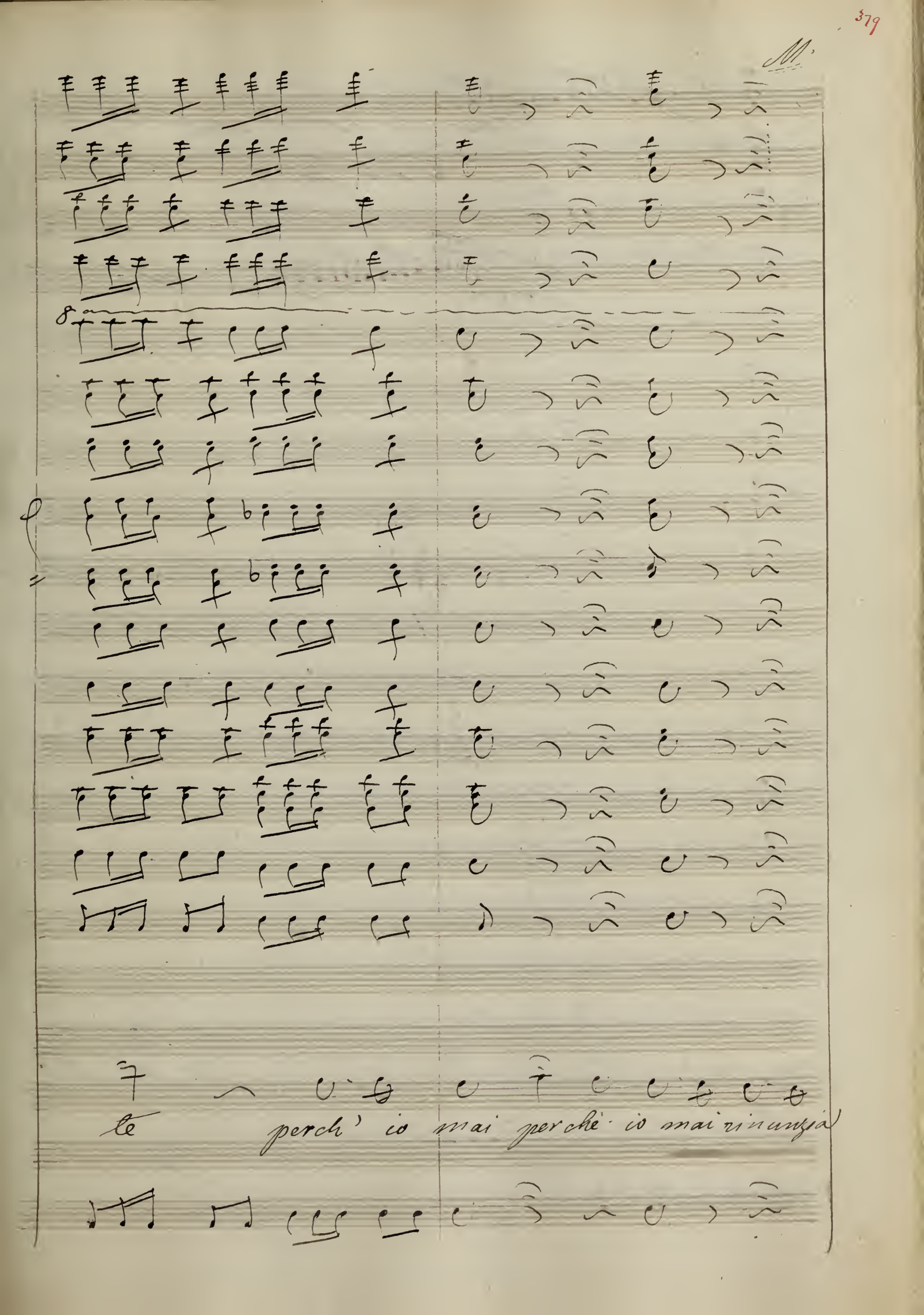
Sol pro- messa al Dio tu


fosti ma il tuo co-re a me fi Diede al non

sai quel che mi costi per ch'io mai rincuorgia

men ah non sai ah non sai qual chi mi co sti per ch'io

mai rinunzi a te per ch'io mai rinunzia


M.
8
le
perch' io mai perchè io mai rinunzia

pp

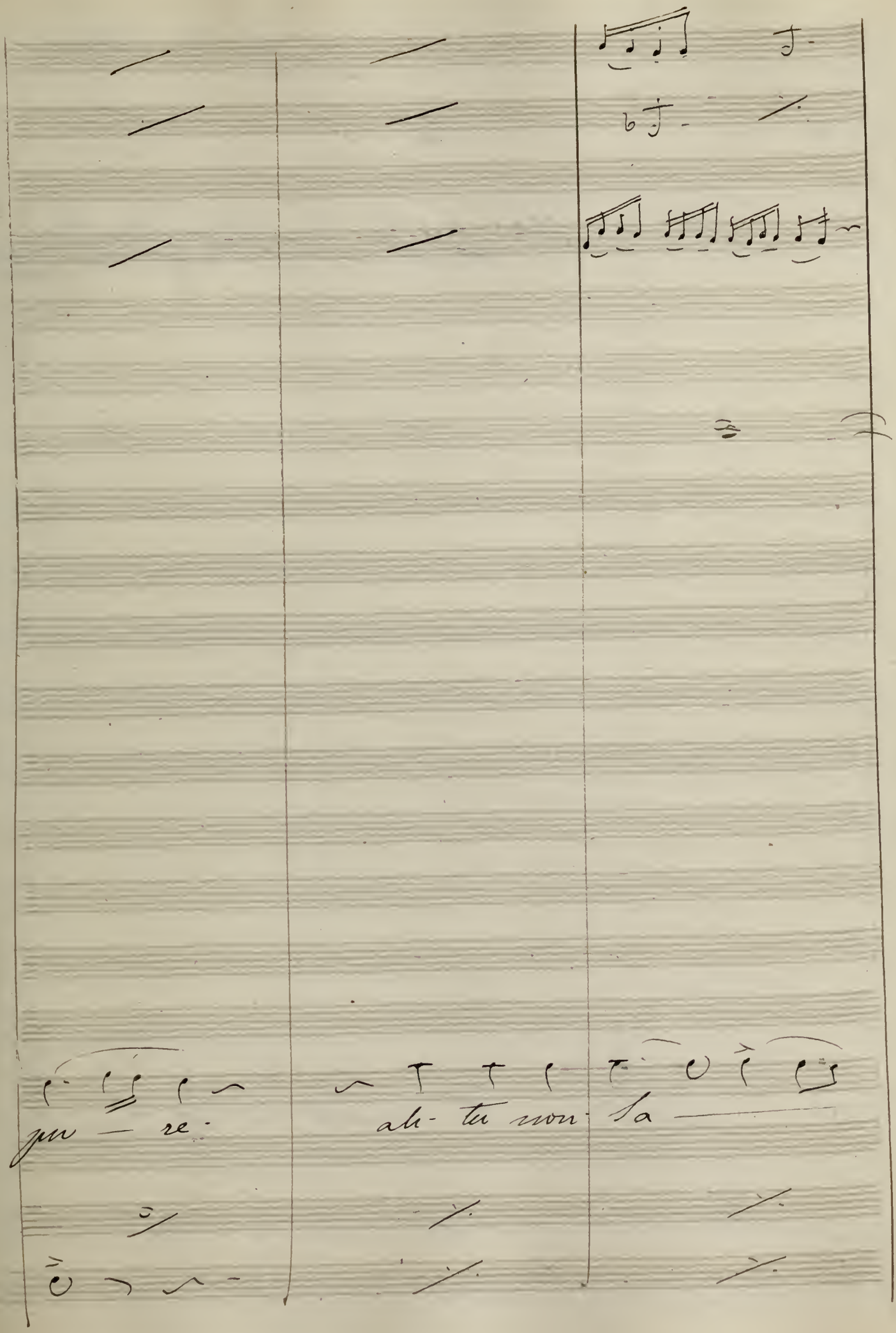
(assimmodo fatto dell' autore)

(in origine)

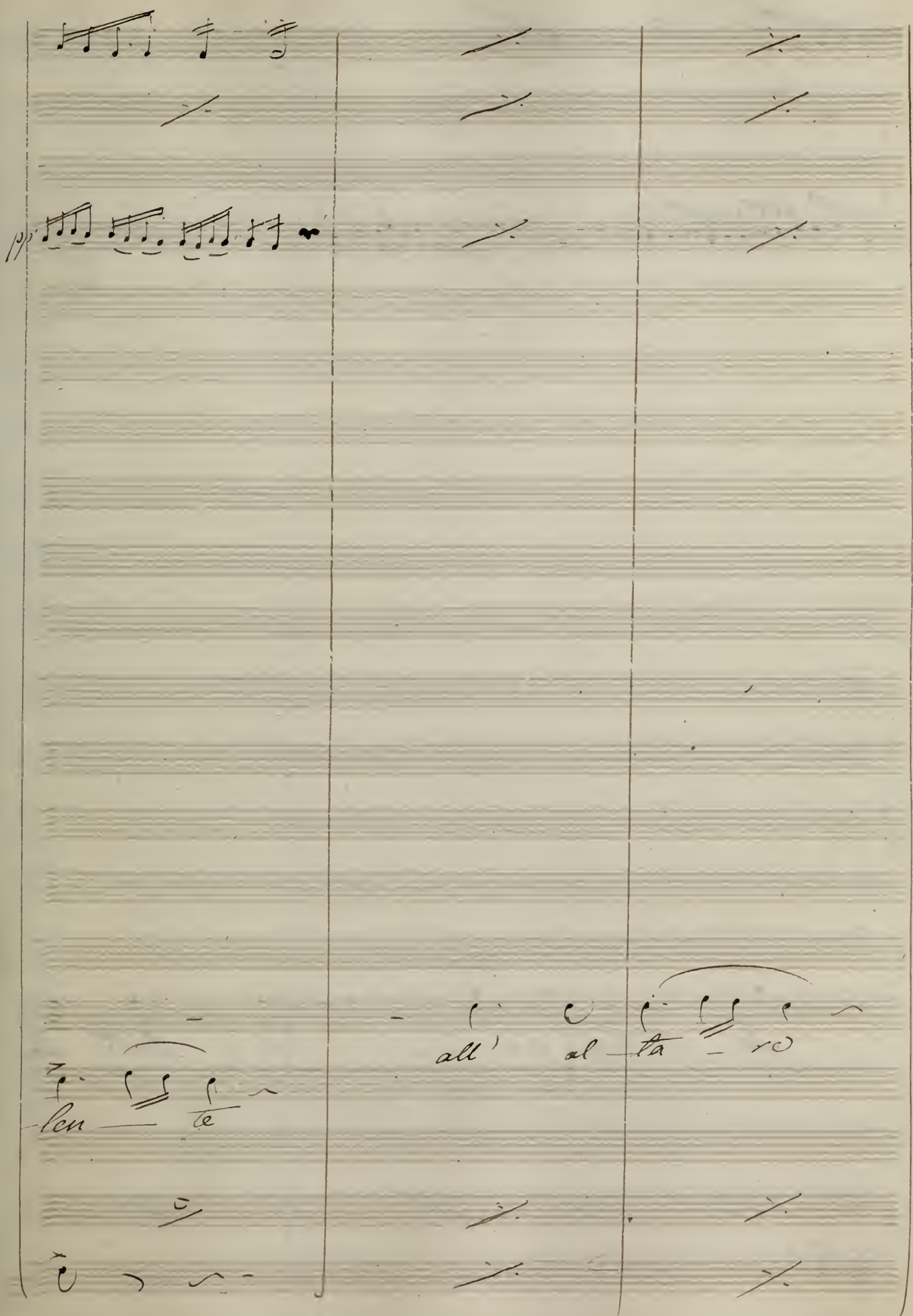
Torna Dal. fin al M.

alle tre.

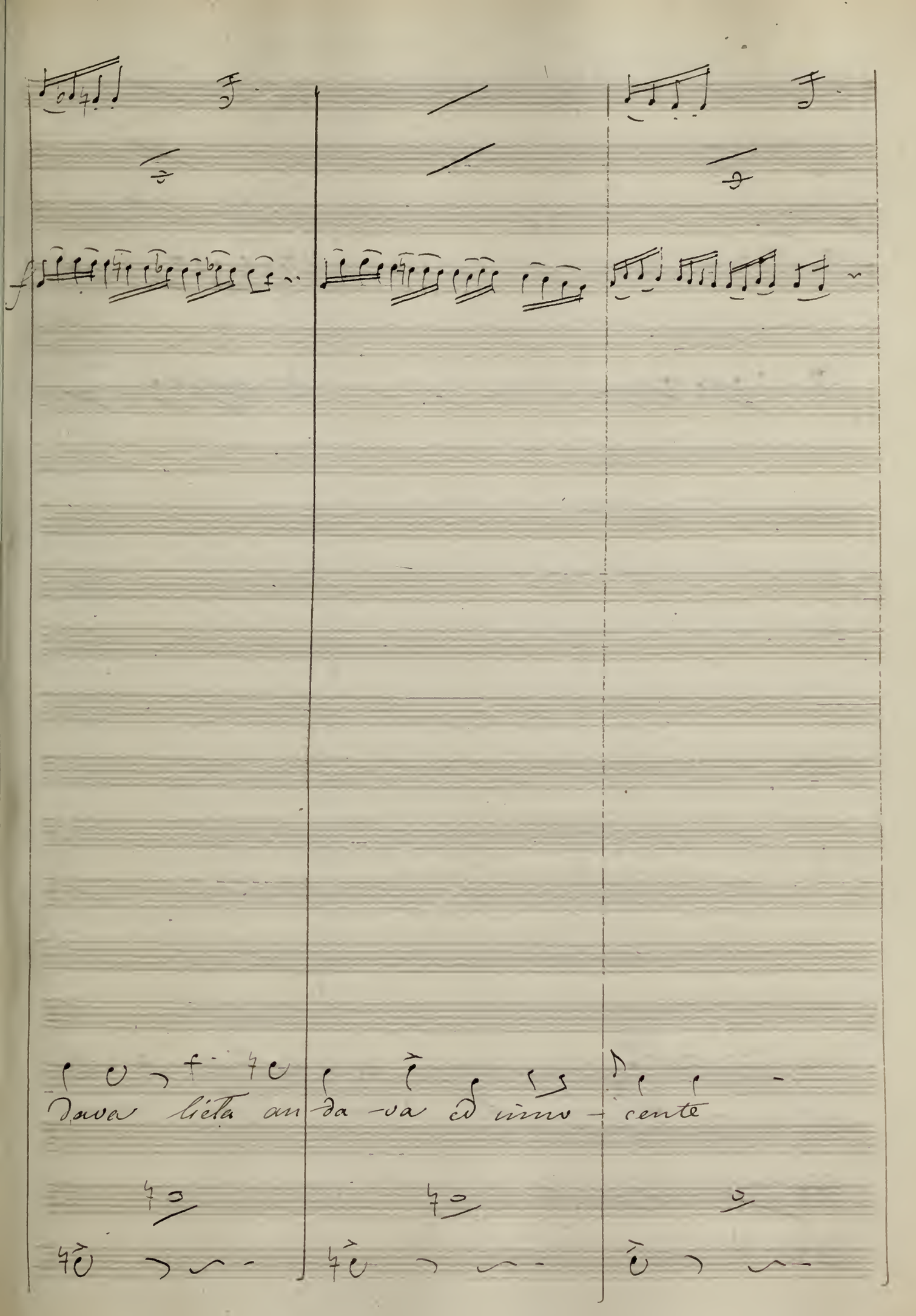
pp


ju — re.
ah- tu non sa

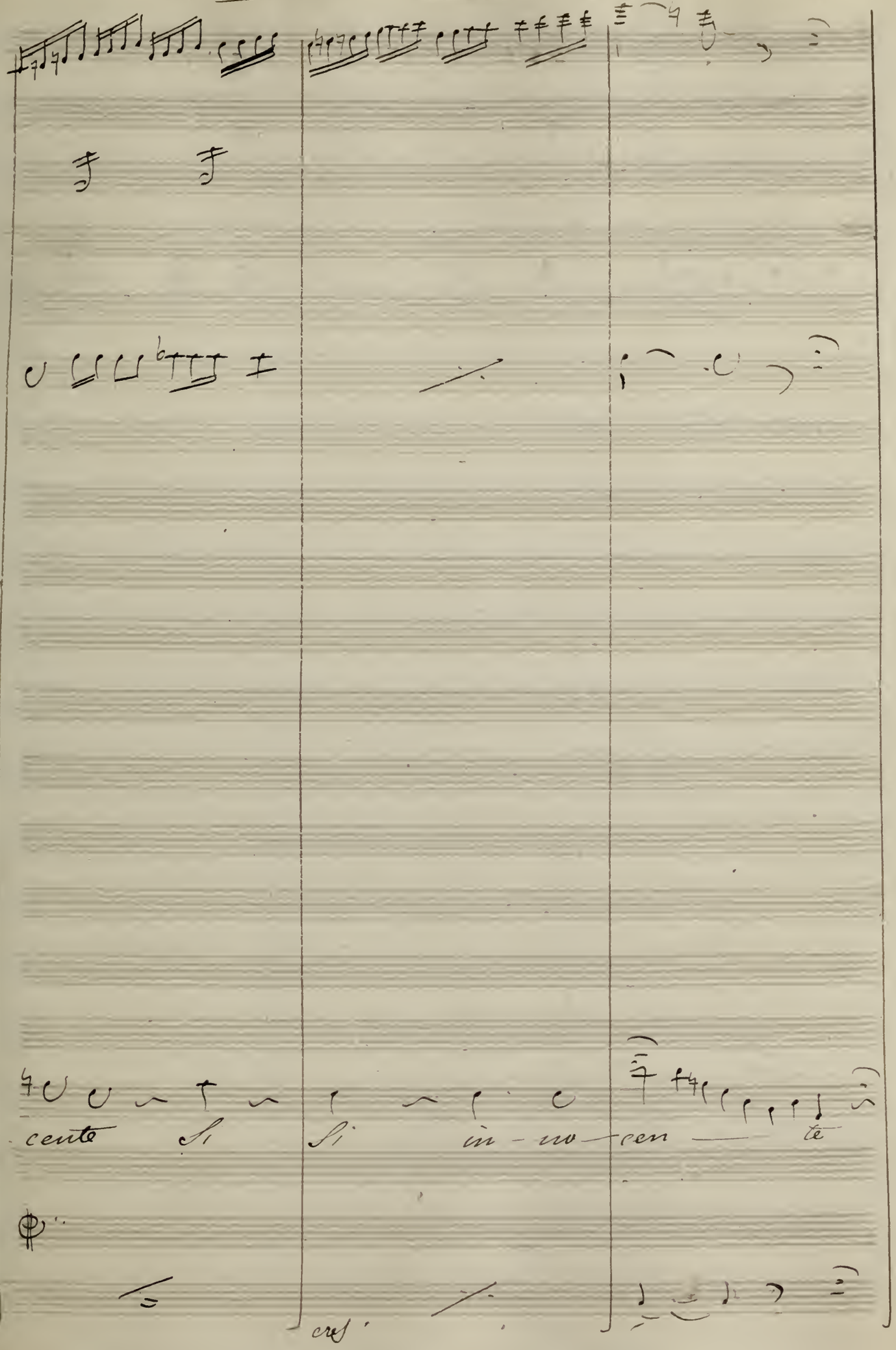
i quanto co sti quanto co sti a me do


all'
al
ta
ro
len
te

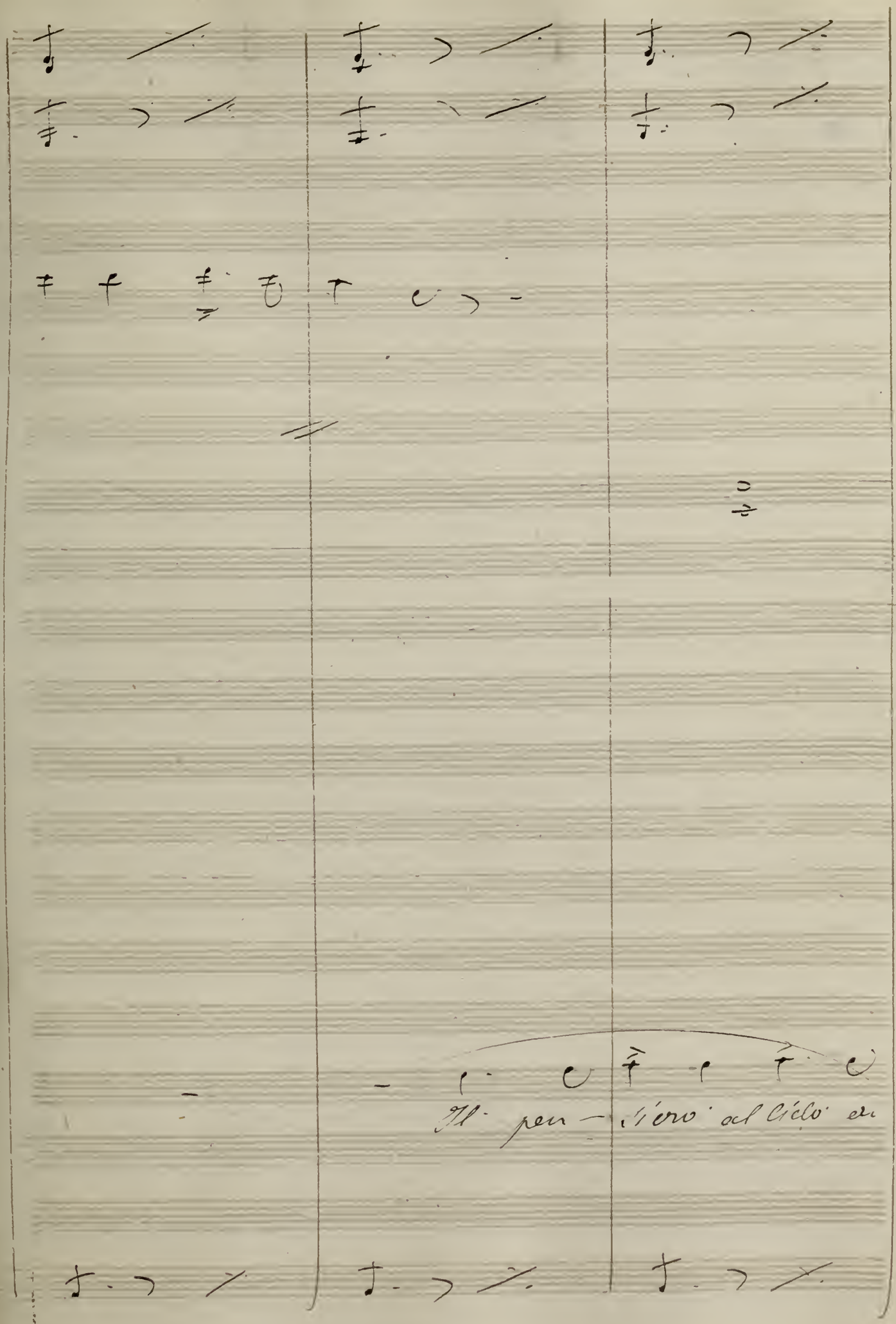
che - ol - trag - gia i lieta an -

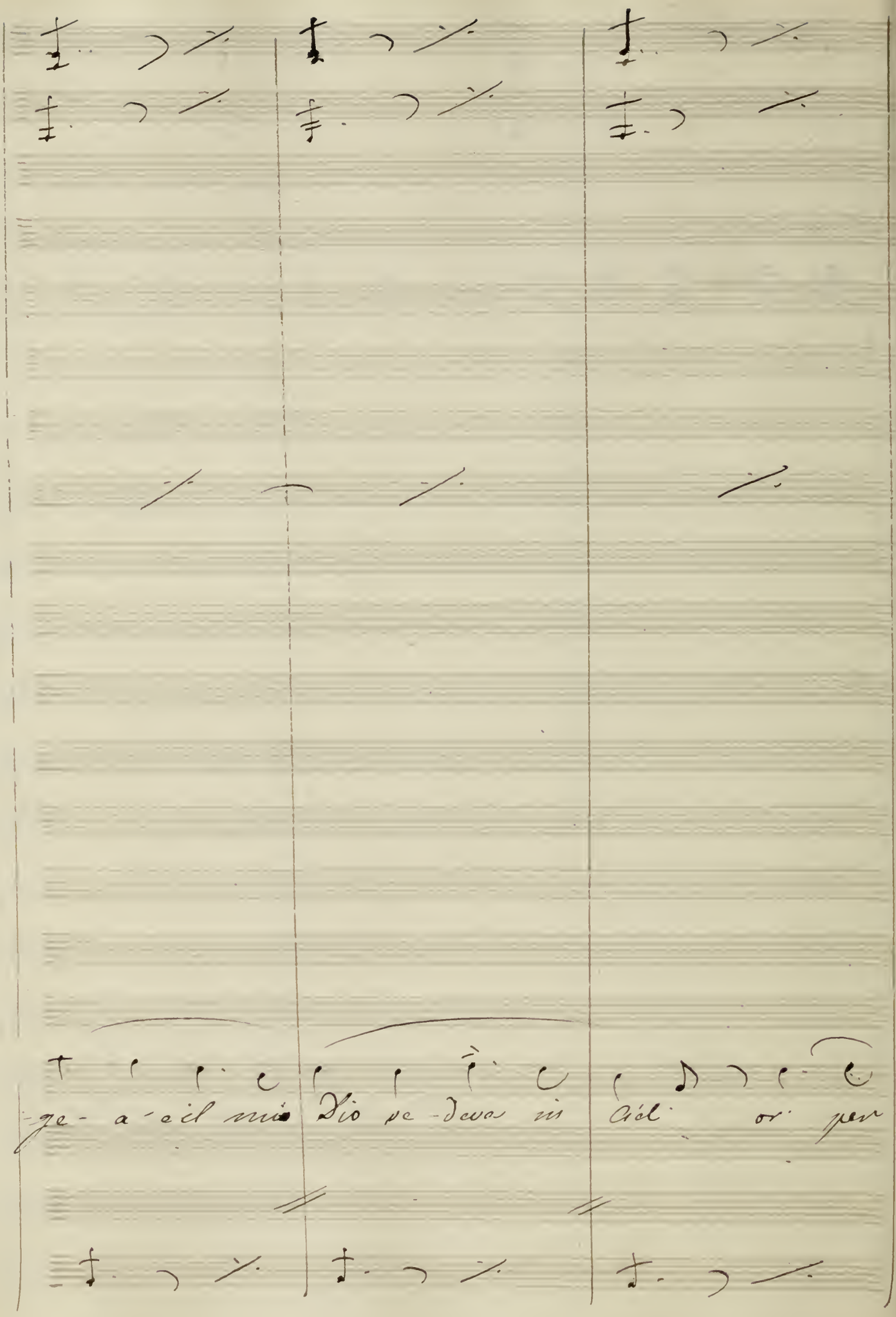

Dava lieta an da va ed inno cente

da-va
cinno
Si
Si
d'an-


cente
Si
Si
in - no
cen
te
cres

8va. Fla.
עין
ירח


Il pen — siero al Cielo en

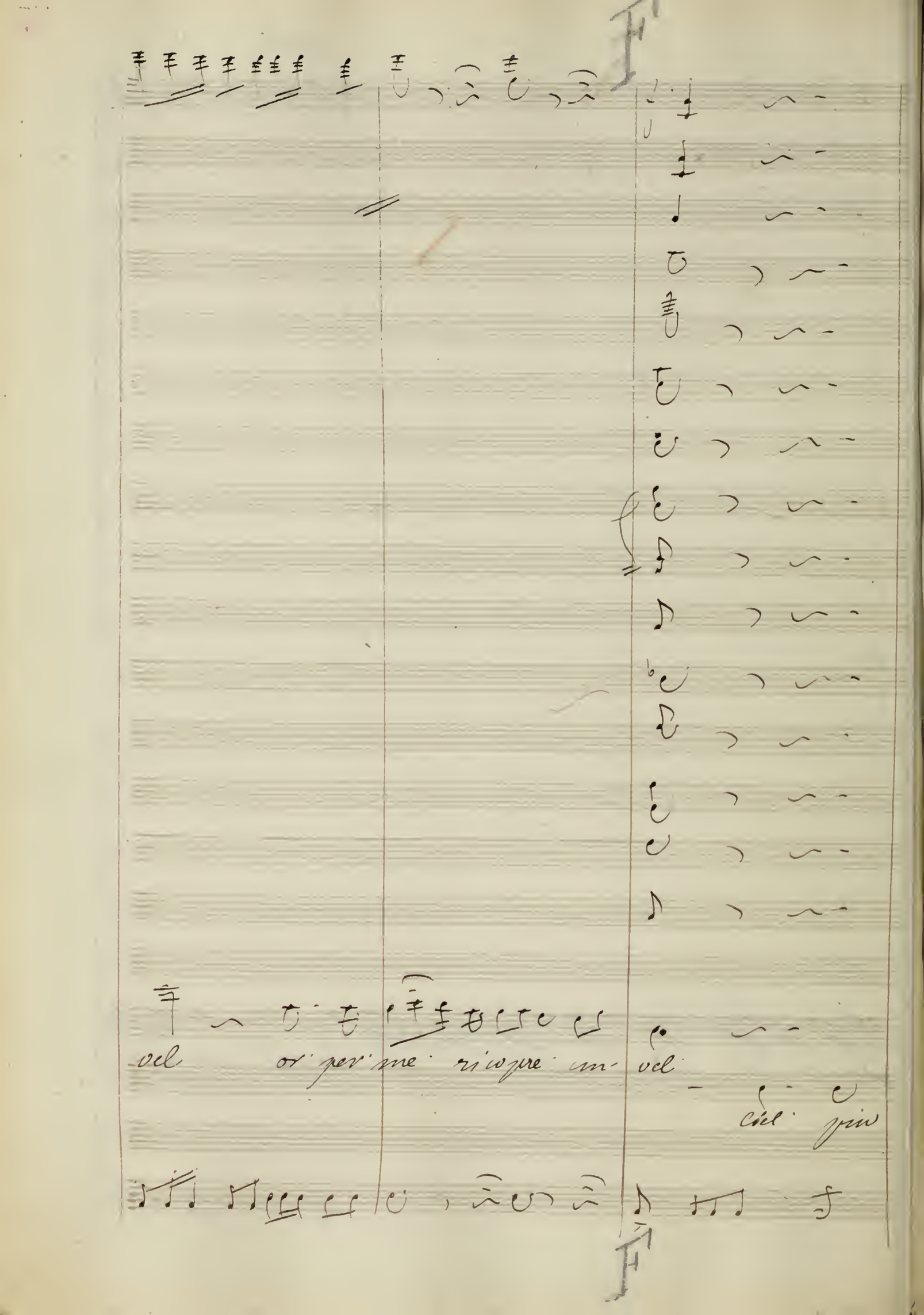

-ge- a-cel mio Dio se-deva sis Ciel or per

me spergiura e re-a cielo e Dio ri-copre un

vel or per me or per me spergiura e reçs Ciél

tutti

Dio ri - co - pre un avel - ri - coprai ricopre un


vel
or per me ri ogre un-
vel
cel pin

pp
pp
pu-ro e Dei mi glio ri t'offri in Premio o·v'io mi

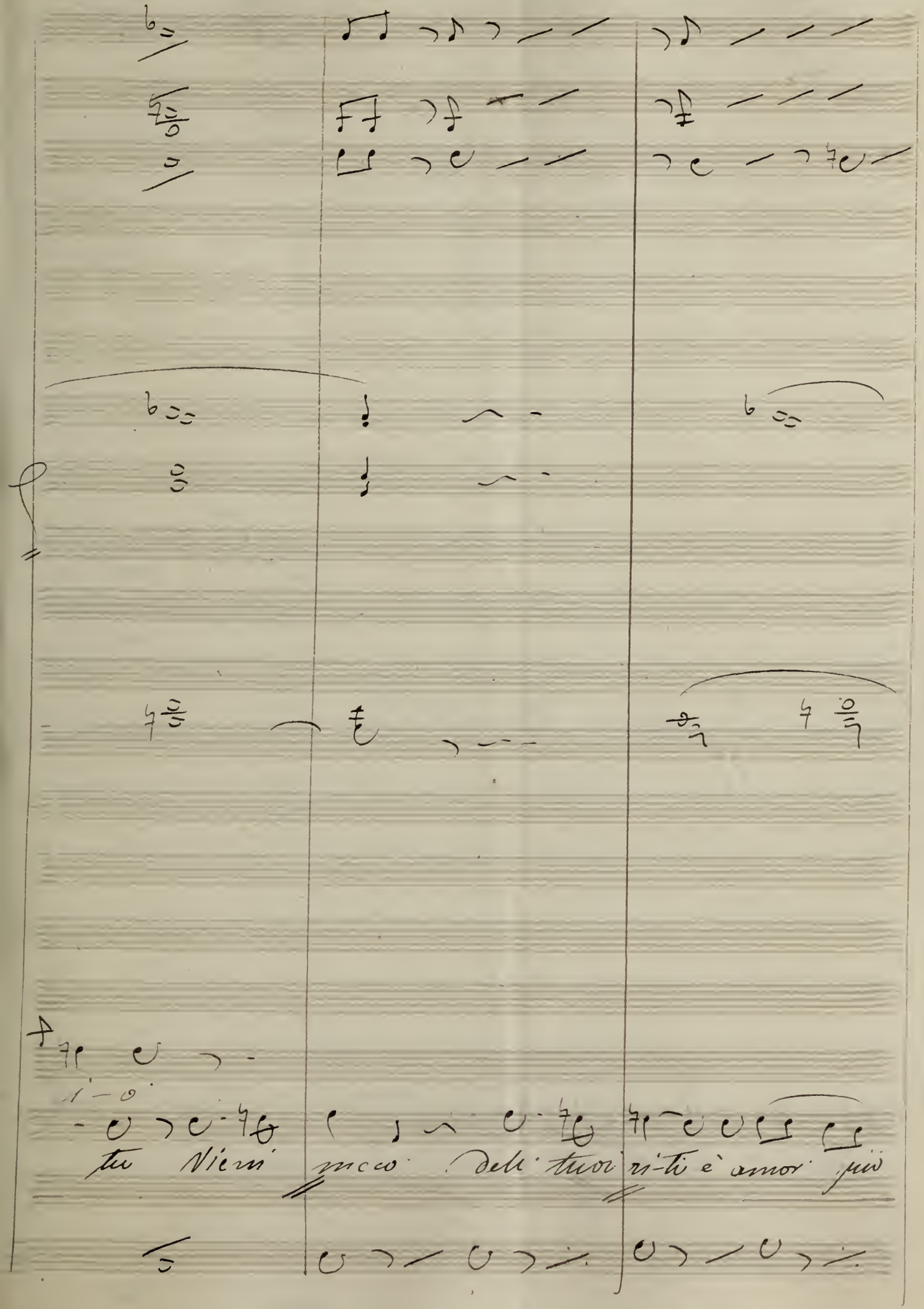
parti

re co

forse

a muori al — lo — ri

parti ...


f
Vieni
meco
Dell' tuoi
ri-ti è amor più

arco cres.

pp

arco

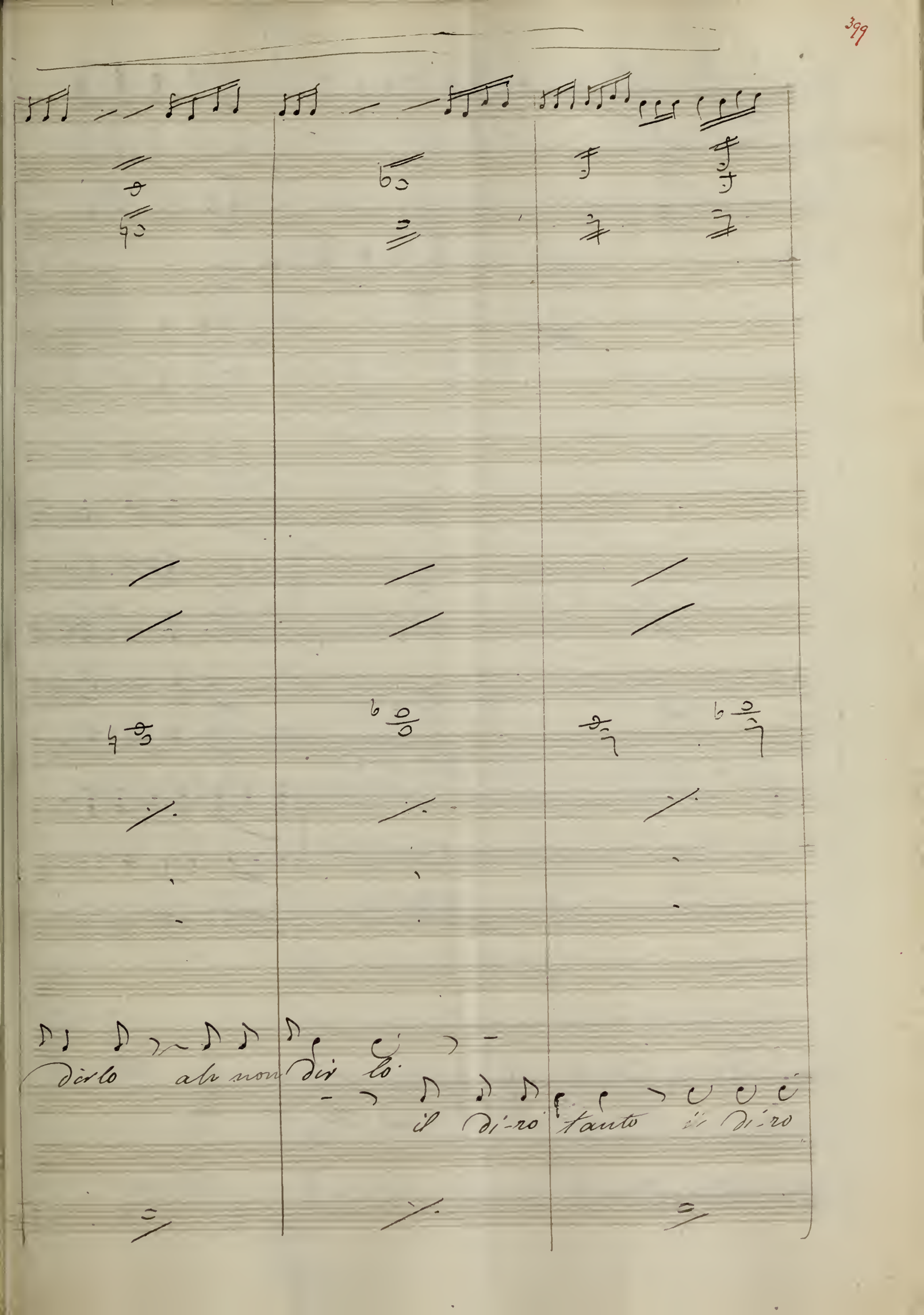
pp cres.

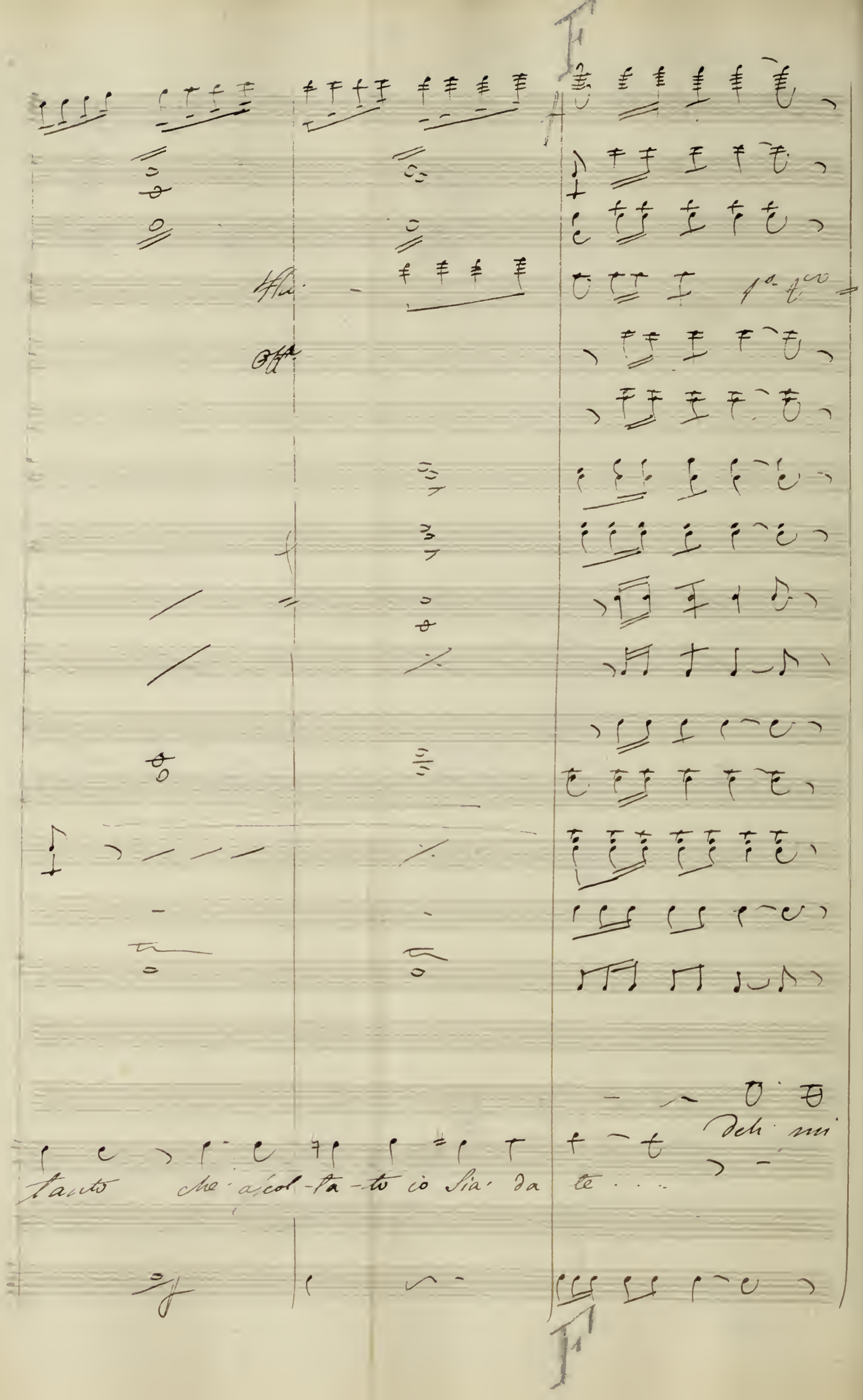
pp cres.

ah non

Santo a lui ce-di ah-cedi a me

arco p cres.


dirlo ah non dirlo
il dirò tanto il dirò


Fl.
Off.
f
1a 8va
Deh mi
tanto che ascol-ta-to io sia da te . . .

Chiuj col 2do Ato

chiuj

la-scia

ah non

ah deh cedi? deh-cedi a me

rall.o colla Parte

pp.

pp.

pp.

pp.

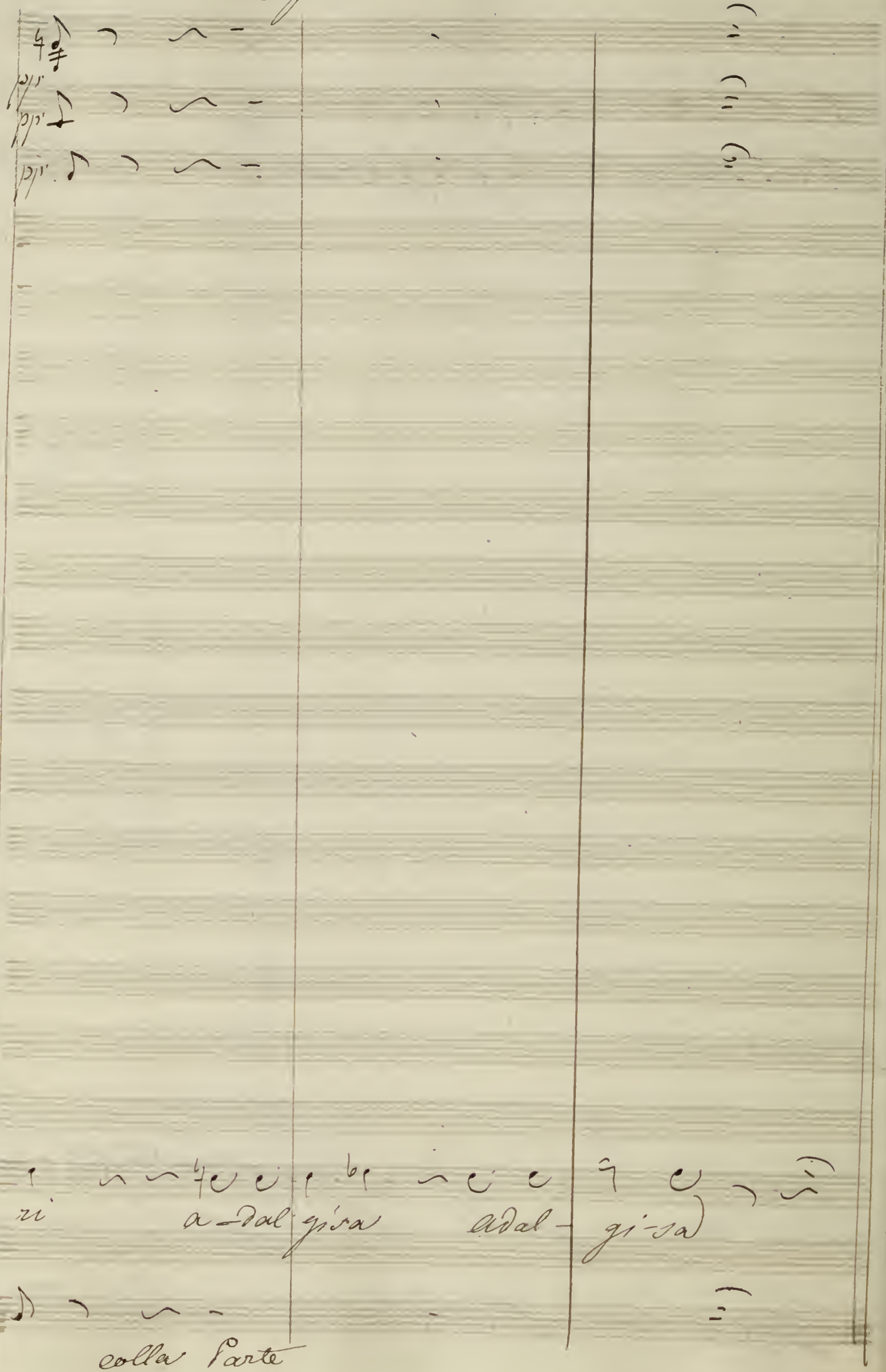
pp.

poss' io mi pro-teggi e giu-sto Ciel

abbando-

marmi così po- tresti abbandonar. mi cof-

colla parte



Più mod.to assai M

pp

pp

pp

Vieni in Roma ah vieni o cara dove è a

pizz.

pp

Più mod.to assai

appoggiata

appoggiata

mor dove è amor gioja è vi-ta ineb-bri'an nostr' alma a

gara del con tento del contento a cui ne in vi-ta voce in

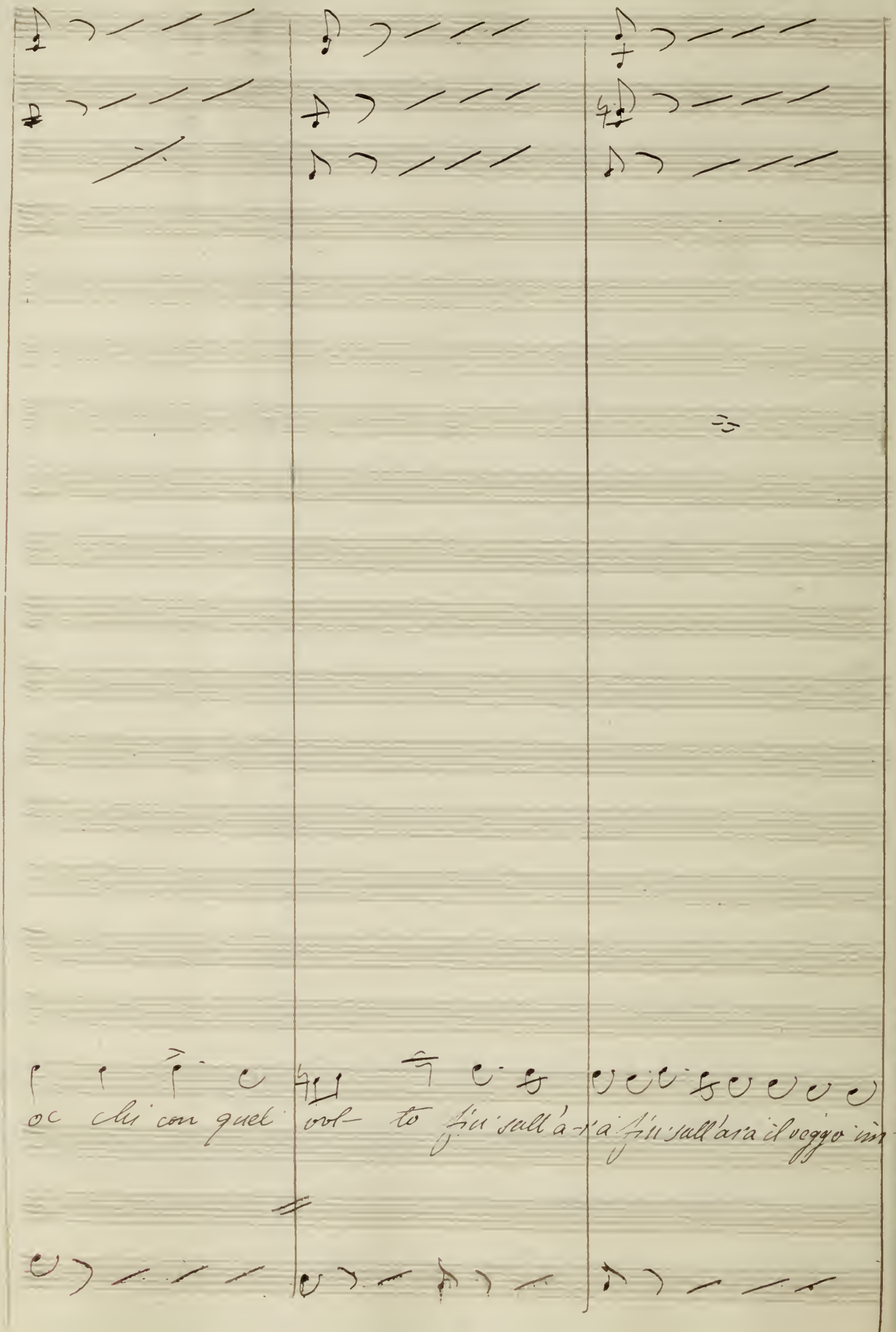
Solo

cor par-lar non sen-ti che pro-mette eter-no

ben ah da fede a dolci ac cenni sposo

Corne. Dal. Al. al Segno
Ciel co - si par lar L'af-
tuo Sposo tuo mi stringi al Sen

col-to Sempre o-ovunque al tempi if-fe-so con quegli


oc chi con quel vol- to fin sull'a-ra fin sull'ara il veggo im-

grasso ei tri- on fa del mio gian- to del mio

Ciel mi togli al Dolce in-
Duol vittoria ot-tien.

F

Più mosso

p

con obbe

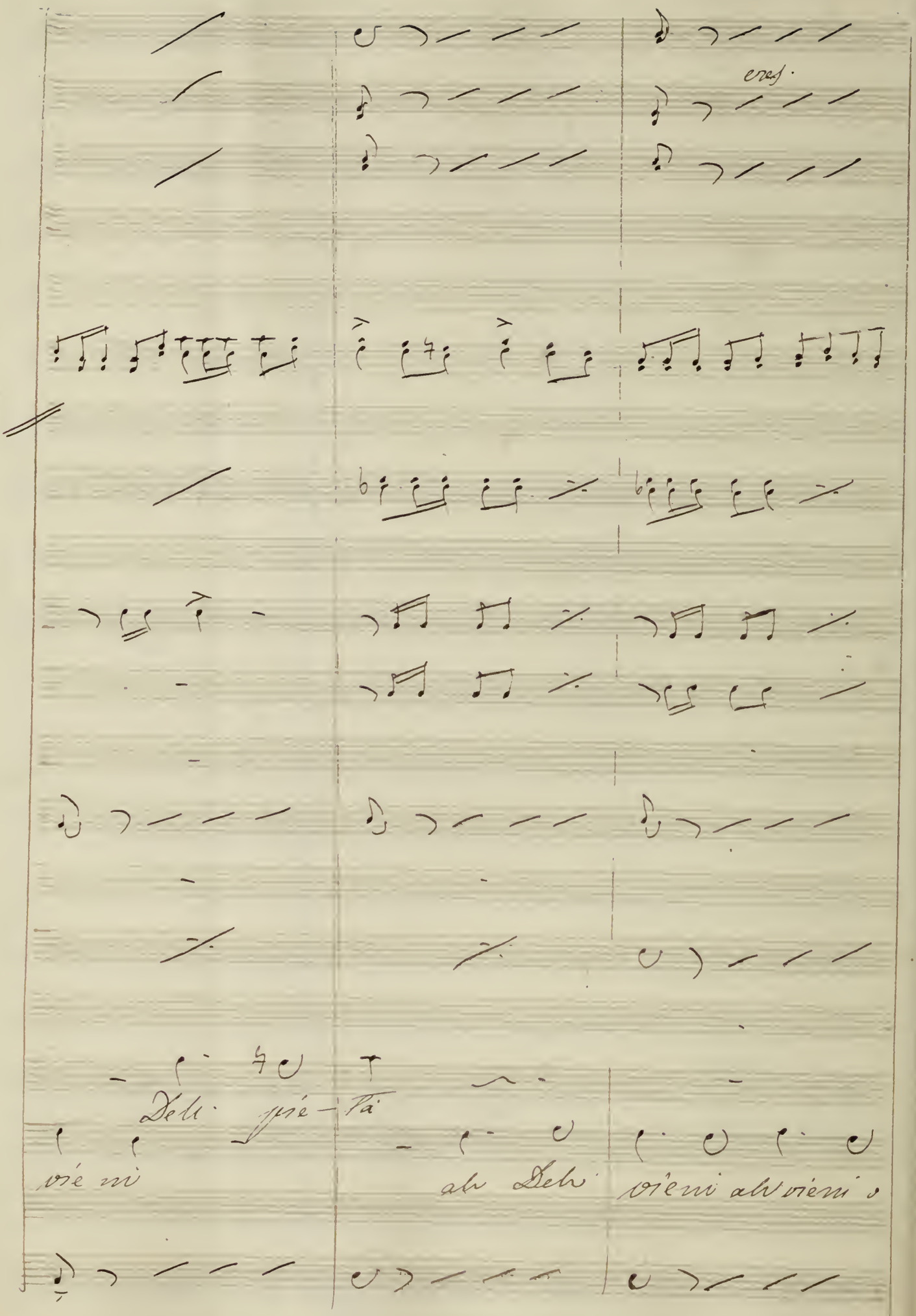
pp

pp

can – to e l'er – ror e l'error perdon a men

ah

F


cresc.
Deh pié — tà
vié ni
ah Deh
vieni ah vieni o

8.va Sopra ai Cla.ni

Unis ai Ott.

Unis

Coi Cla.tti

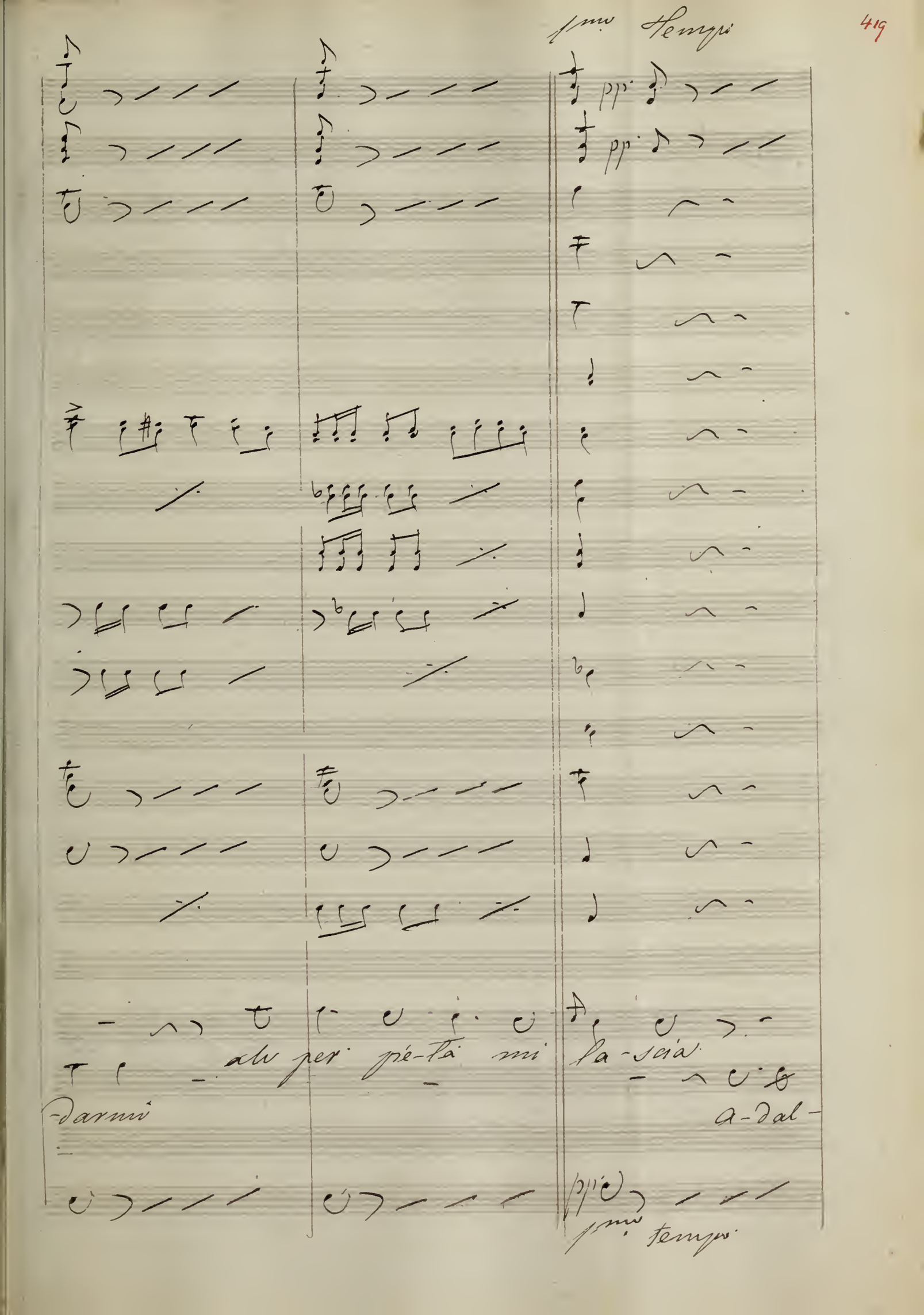
ah mai

ah

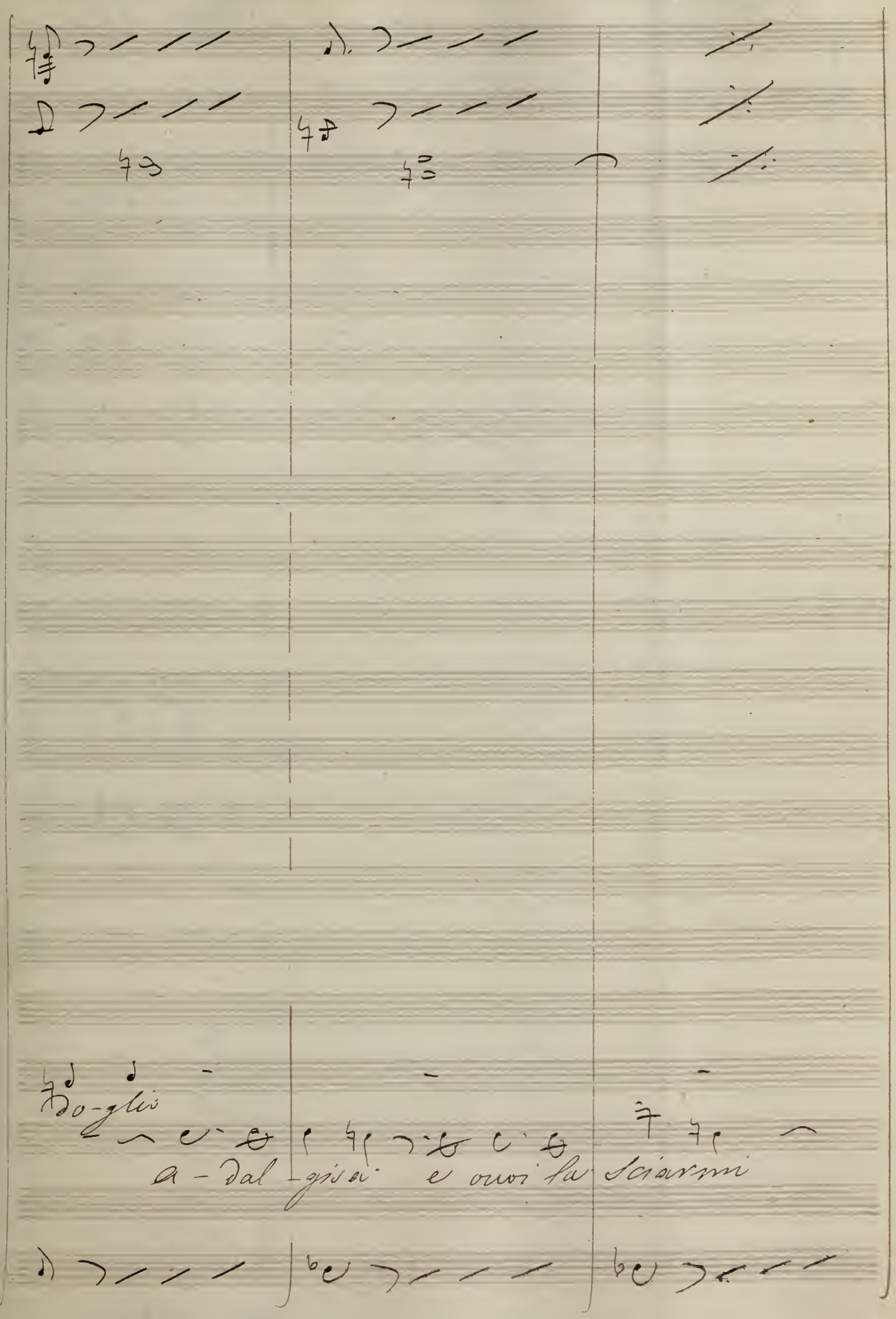
Para' Cru—del e pen-si la—sciarmi

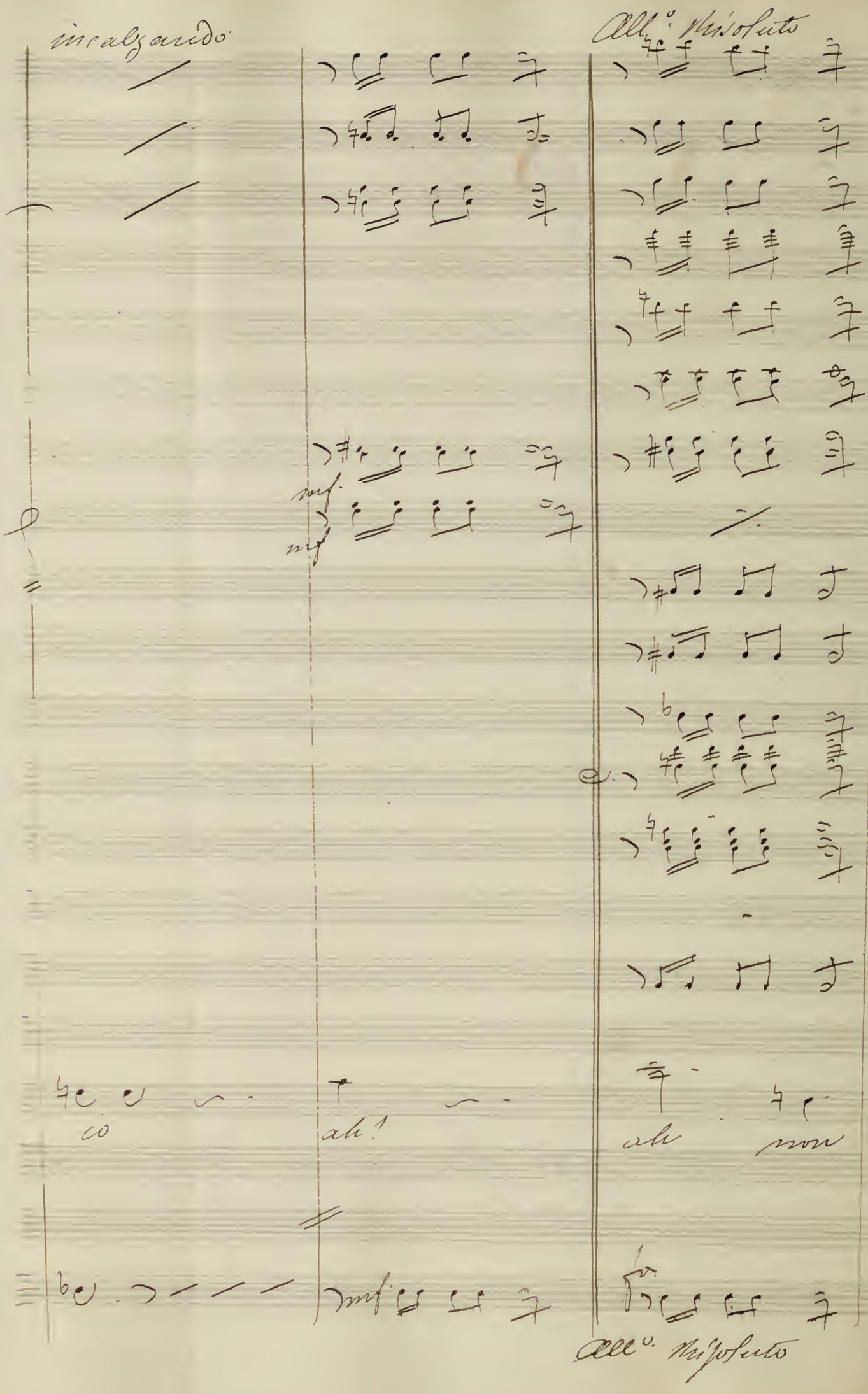
per' più-là mi lascia

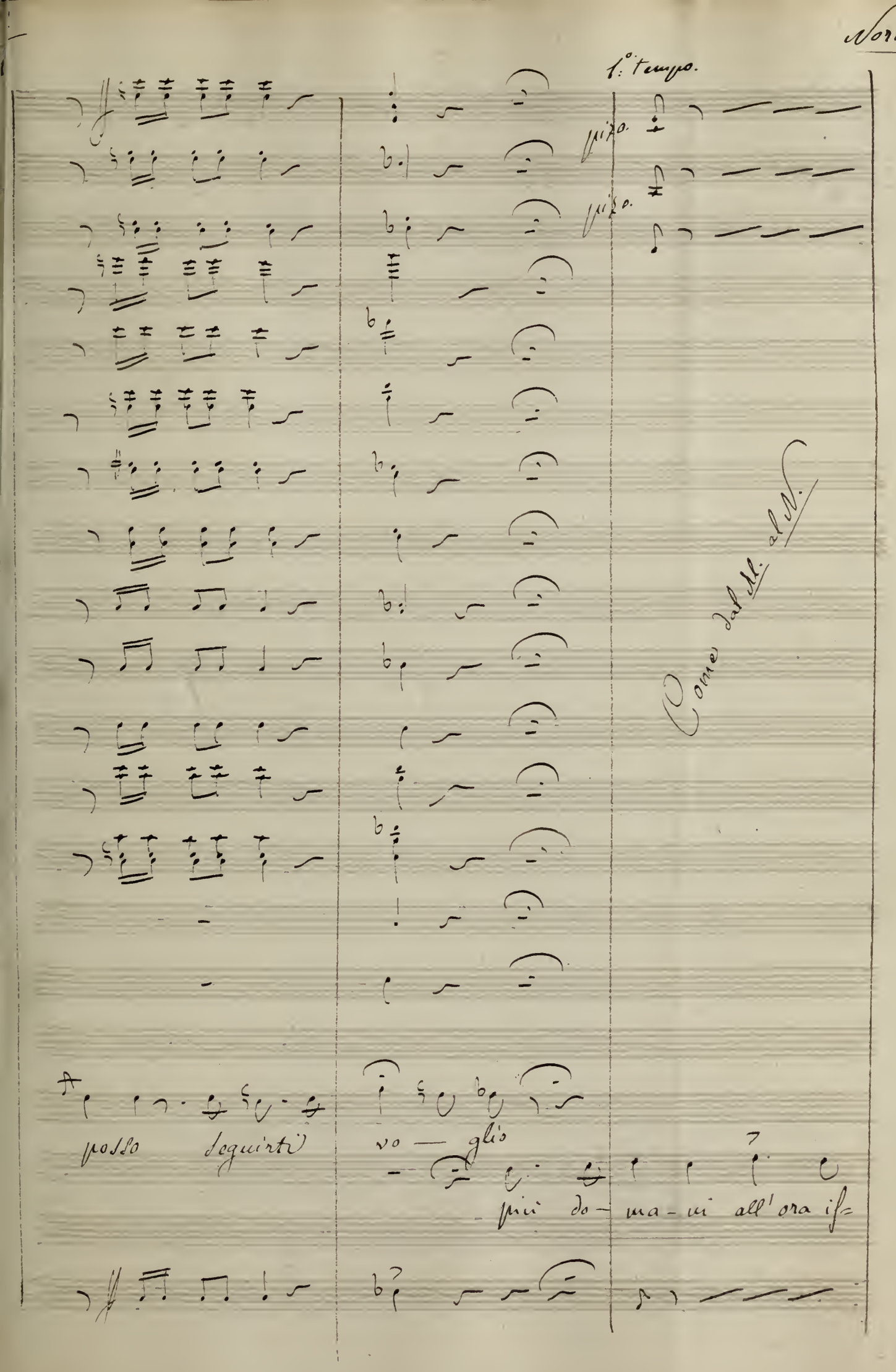
co-si cosi sen-


1mo tempo
pp
pp
ab per pé-tà mi la-scia
-darmi
a-dal-
1mo tempo

alcuni risparmi tua pie-tà maggior cor-
-gi-sà


do-glio
a - dal - gisi e ouvi la sciarmi

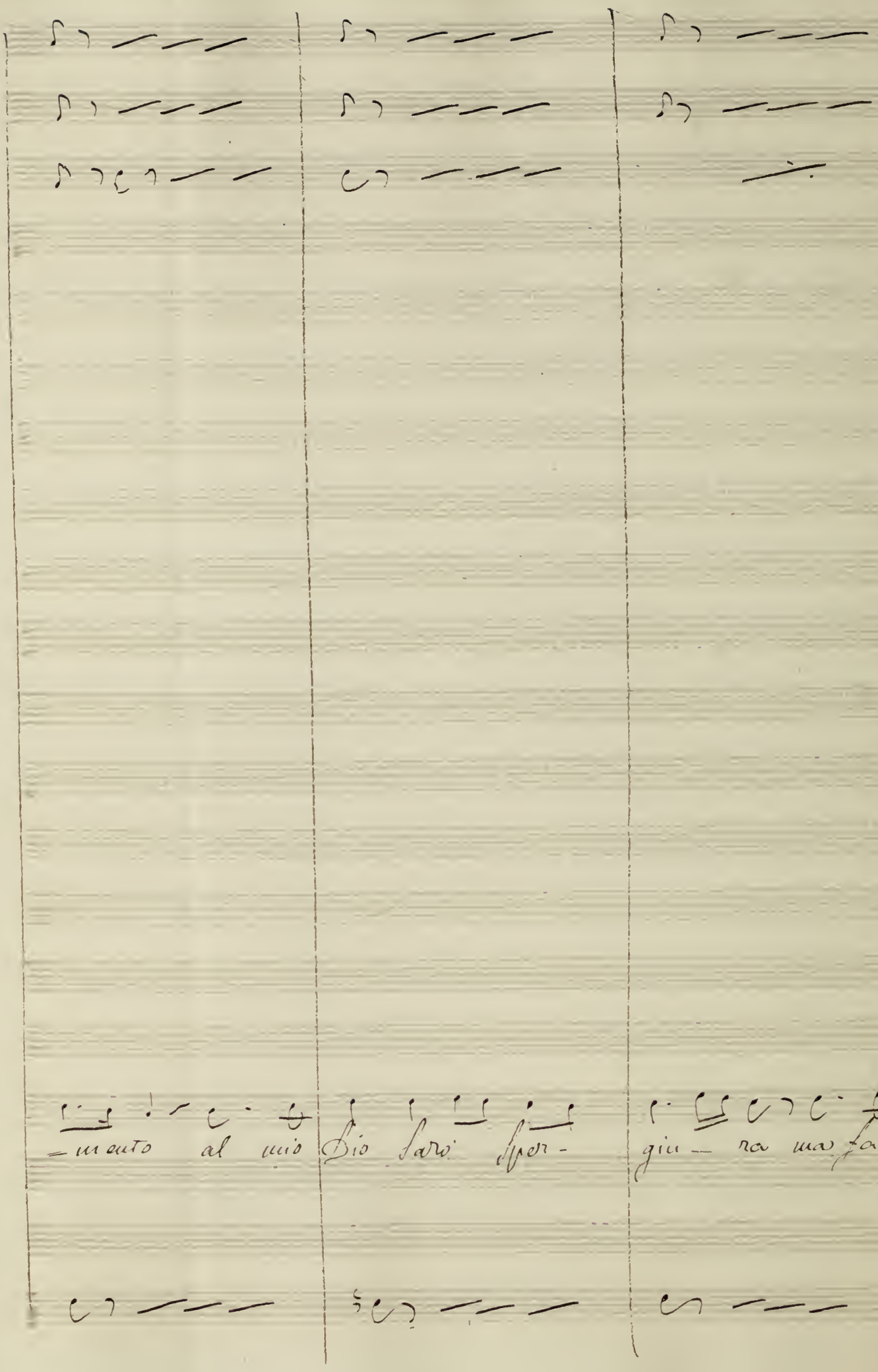

incalzando
All.o risoluto
mf
mf
co
ah!
ah
non
mf
All.o risoluto

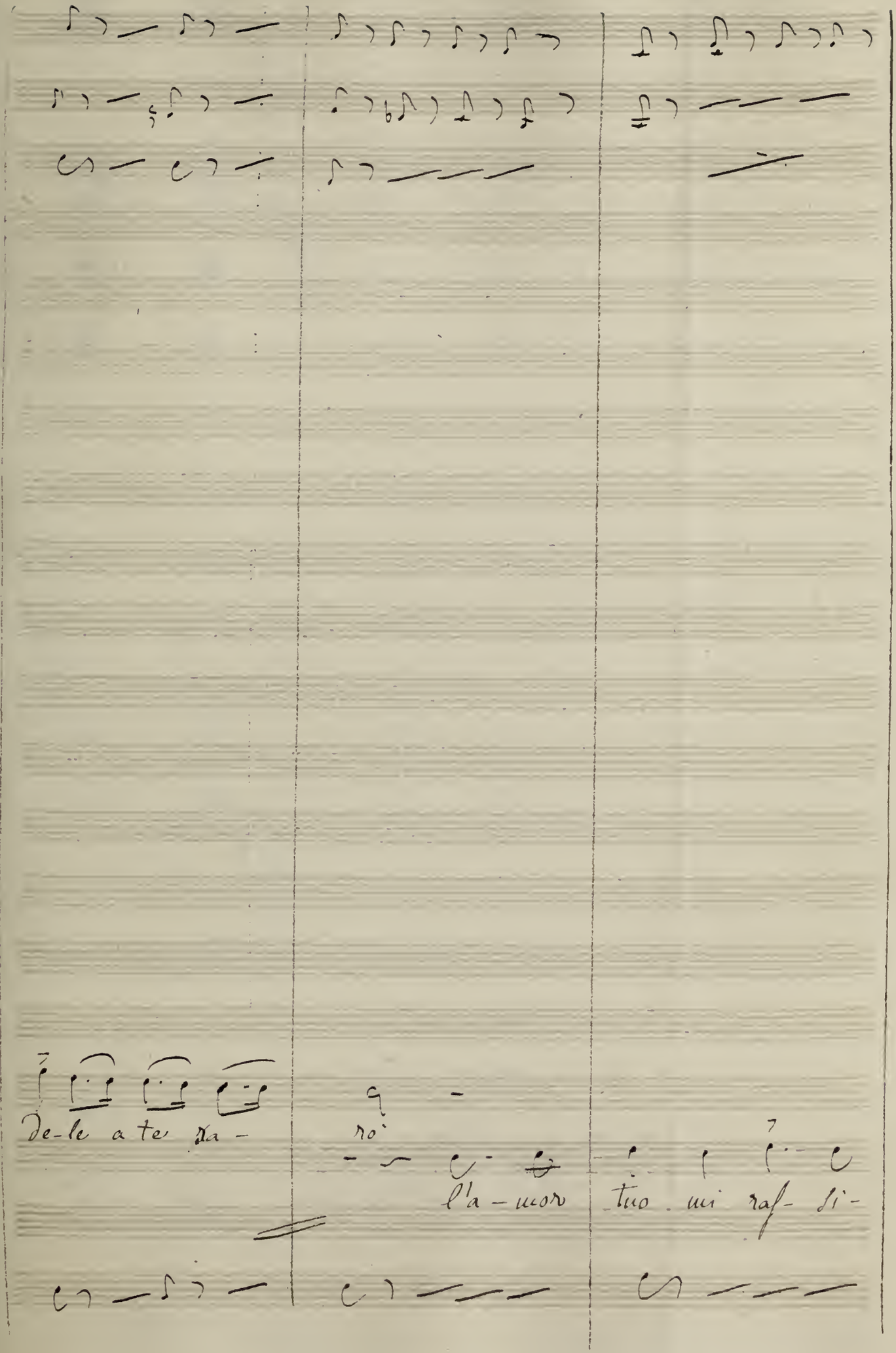

1.° tempo.
più.
più.
Come dal M. al N.
posso seguirti
vo — glio
più do — ma — ni all'ora if=

ne fo pro-
mes- sa
tessa verrai
tu!
giu- ra

giuro

oh mio con- ten- to ti ram- ah mi ram- mento


mento al mio
Dio sarò sper-
giu ra ma fa-


de-le a te ra-
ro
l'a-mor
tuo mi raf-si-

più Vivo Assai

di fe-

pro' sfi-

cura e il tuo Dio e il tuo Dio sfidar sa-

più Vivo assai

del a – te a – te sa –

dar sa – pro – fi – dar sa –

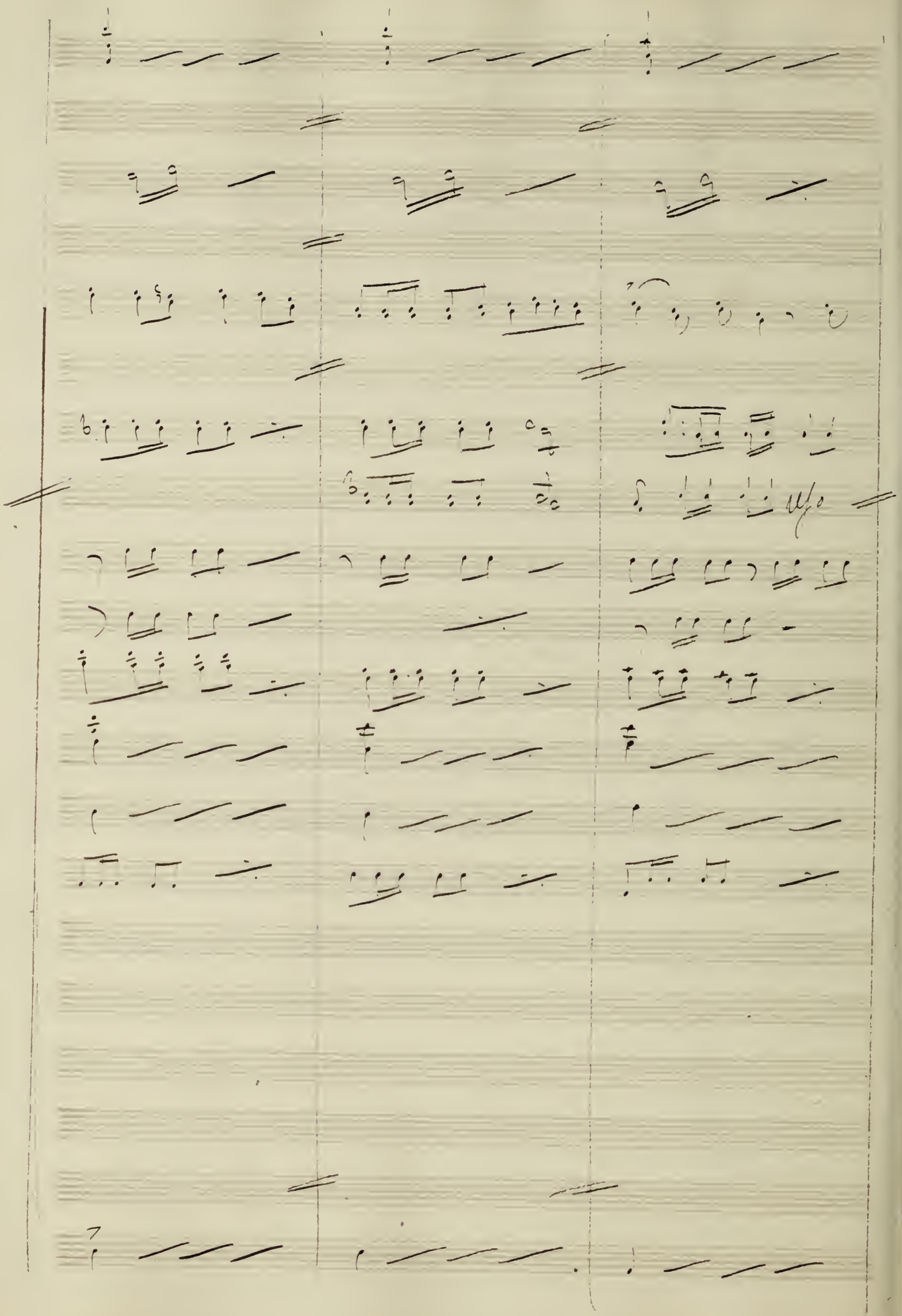
ro' a te sa - ro' a -

pro' ffidar sa - pro' ffi -

8 sopra agli Oboe

Coi Oboe

te a te sa-
ro
dar sfidar lai-
pro



timp.

All°. Agit°.

Violini

Viole

Flauti

Oboe

Clarinetti in Do

Corni in Do.

Corni in Fa

Tromba a Chiave

Tromba in Do

Fagotti

Tromboni

Cimbasso

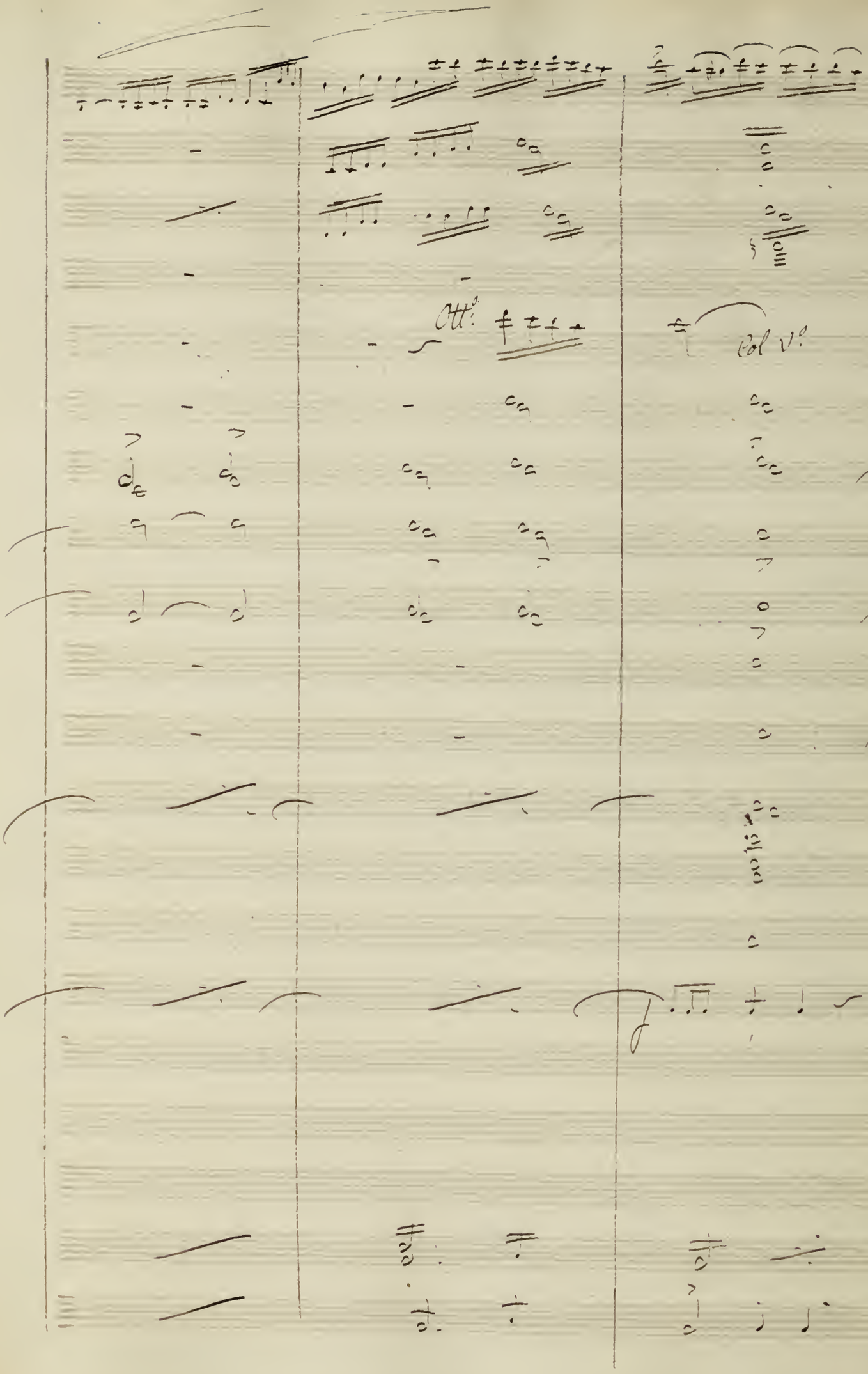
Timpani in La

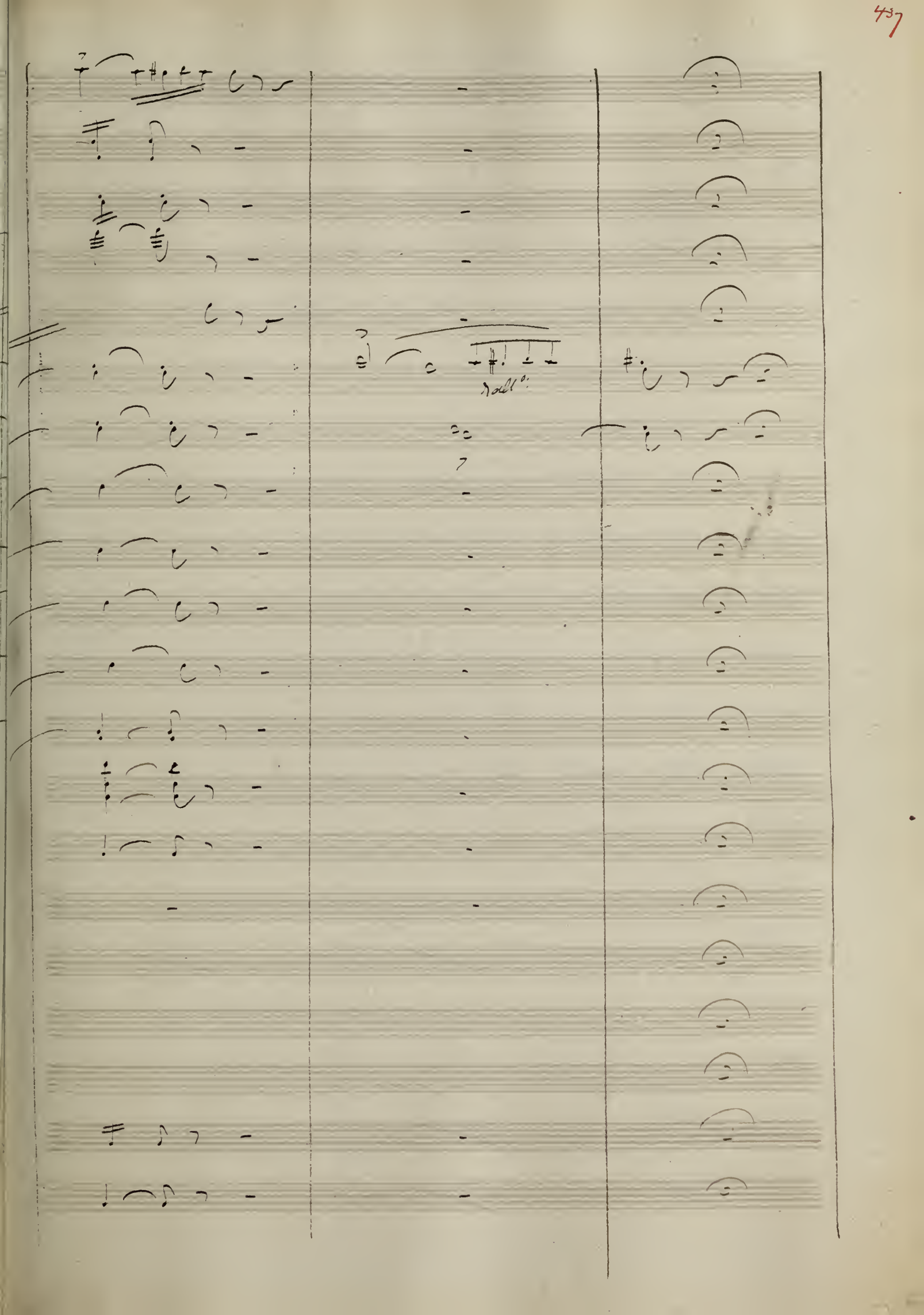
Norma

Clotilde

Violoncelli

All°. Agit°.


Ott.
Pol V.


rall.

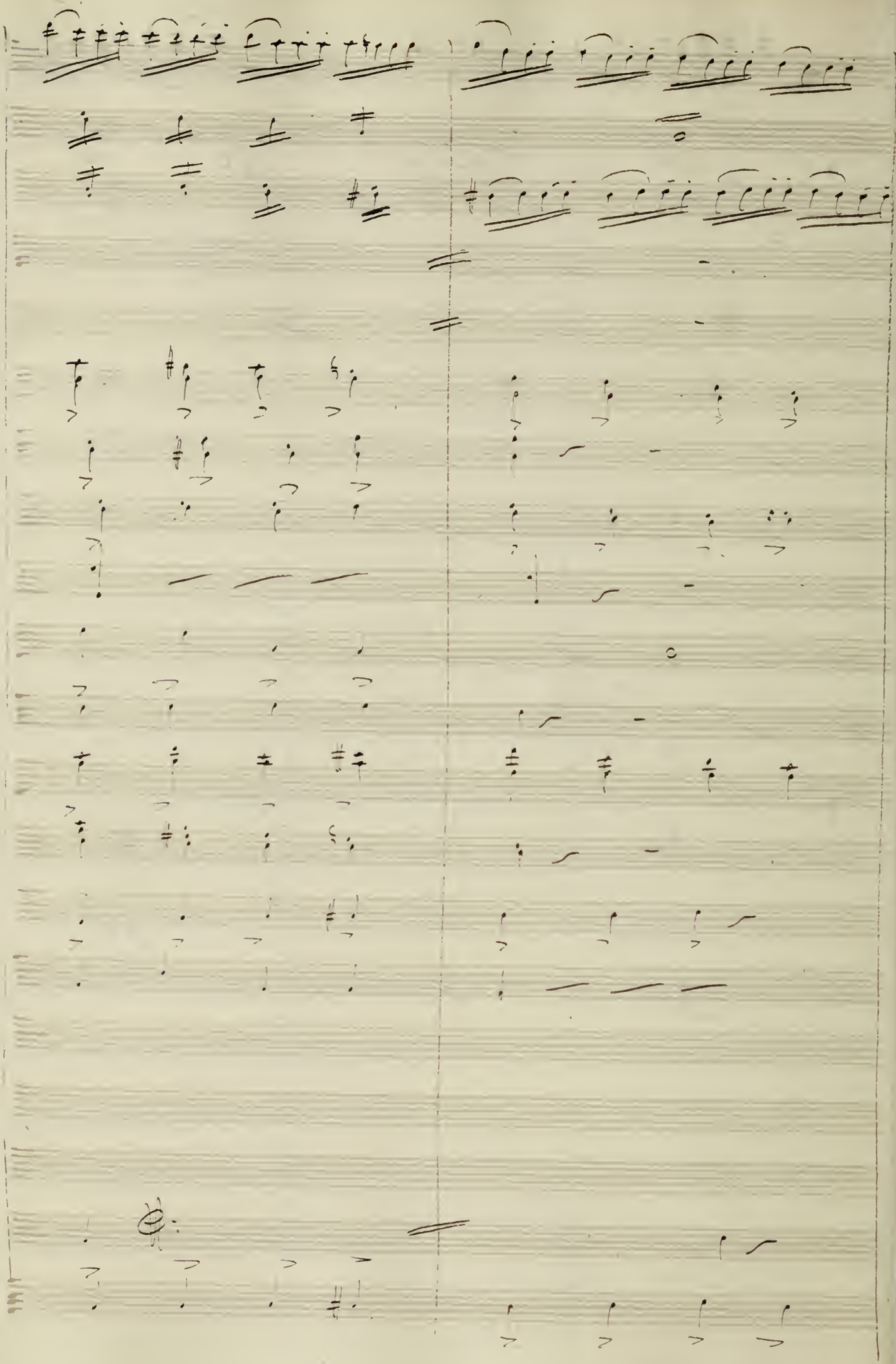
Timp.

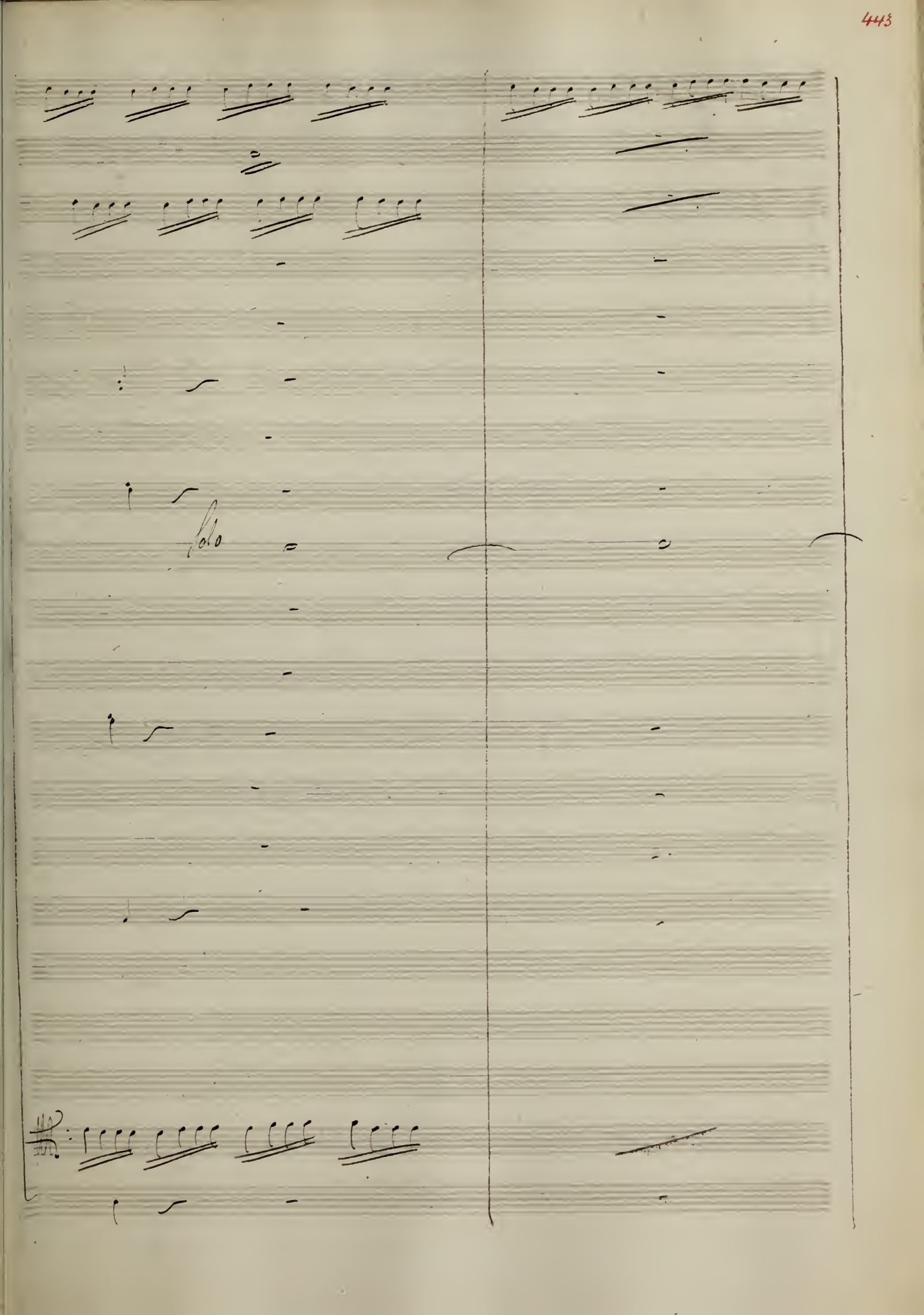
Col v.o 1.o

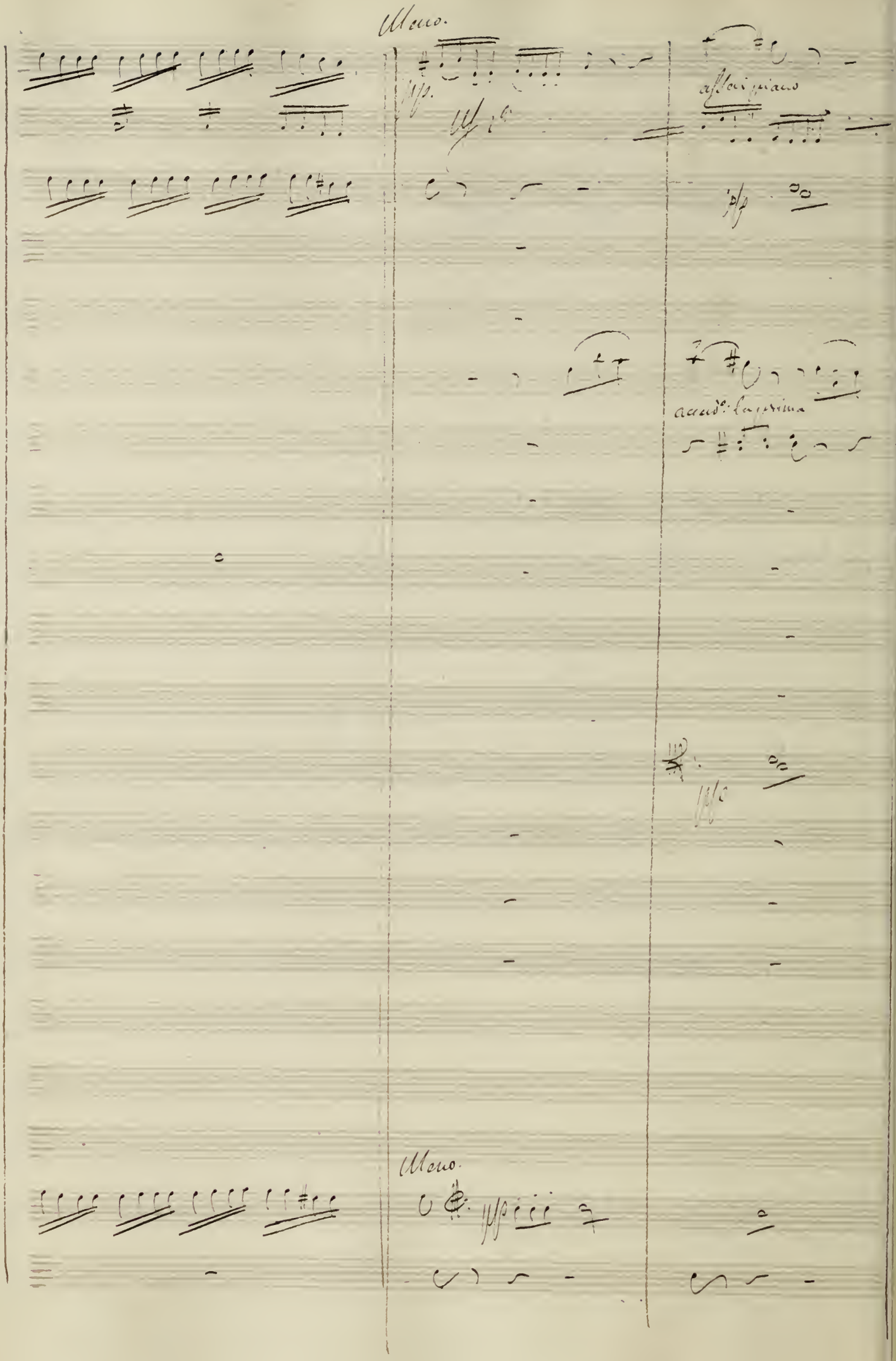
fag

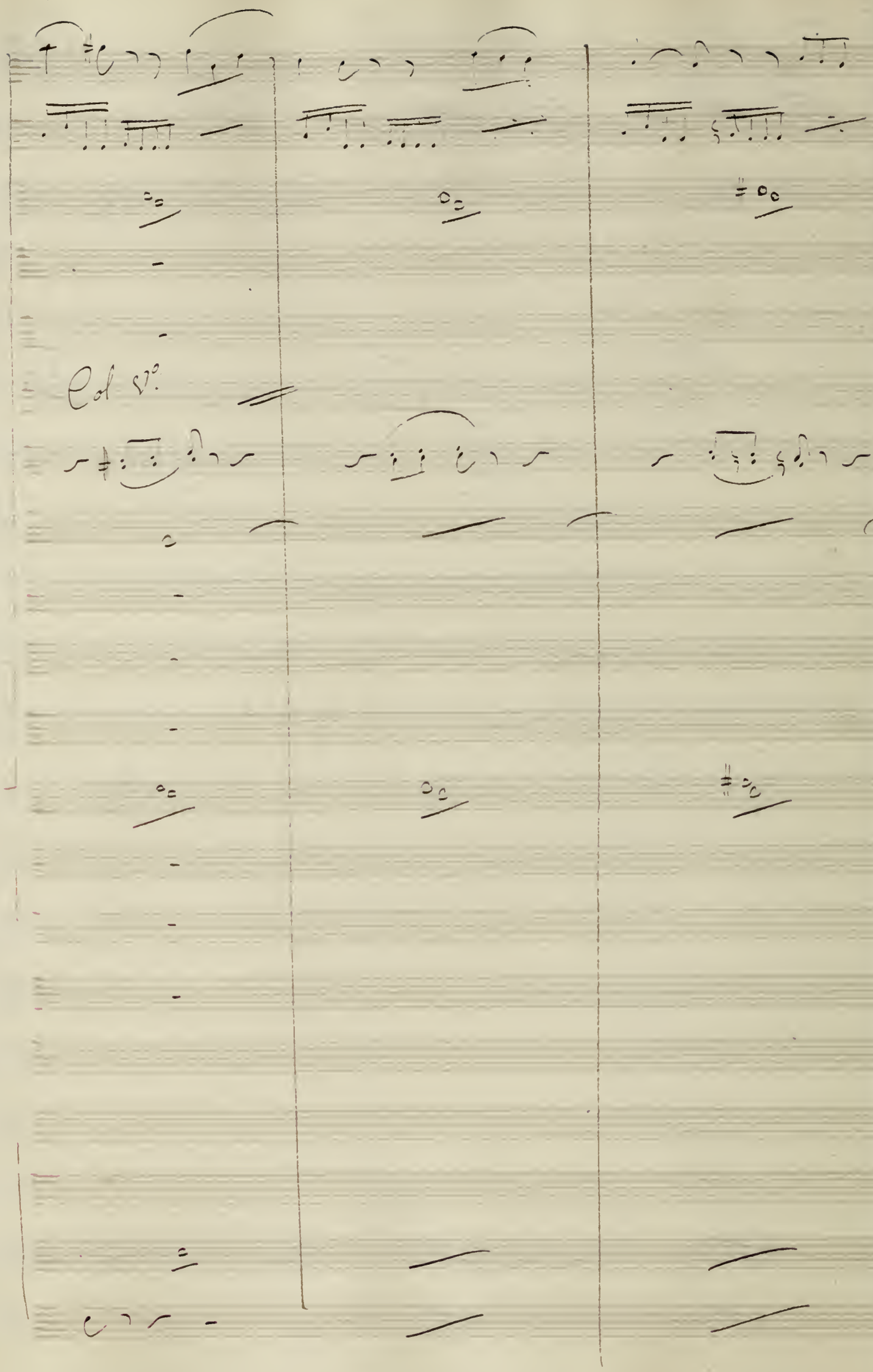
timp.

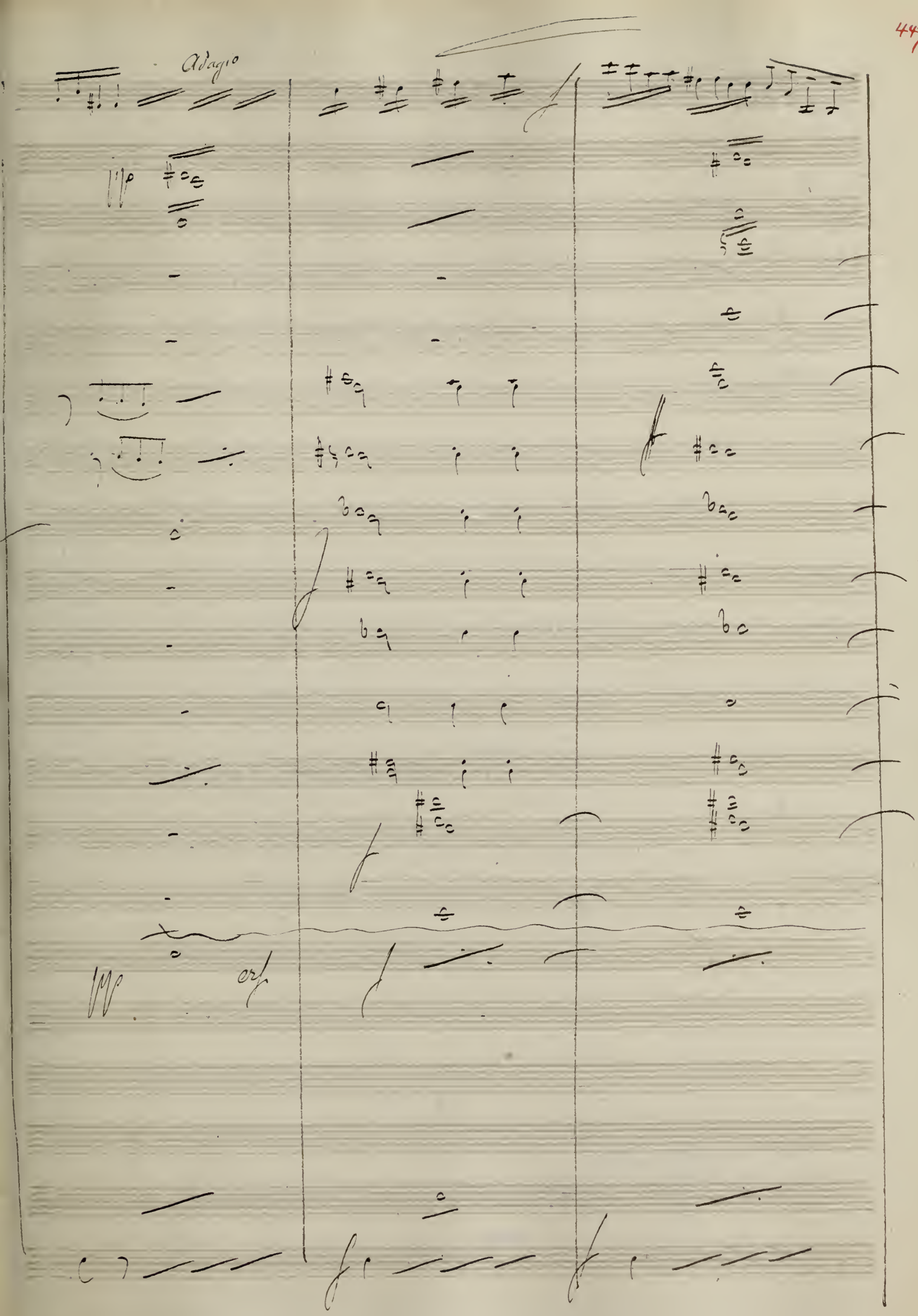
rall.do
rall.do
f
f



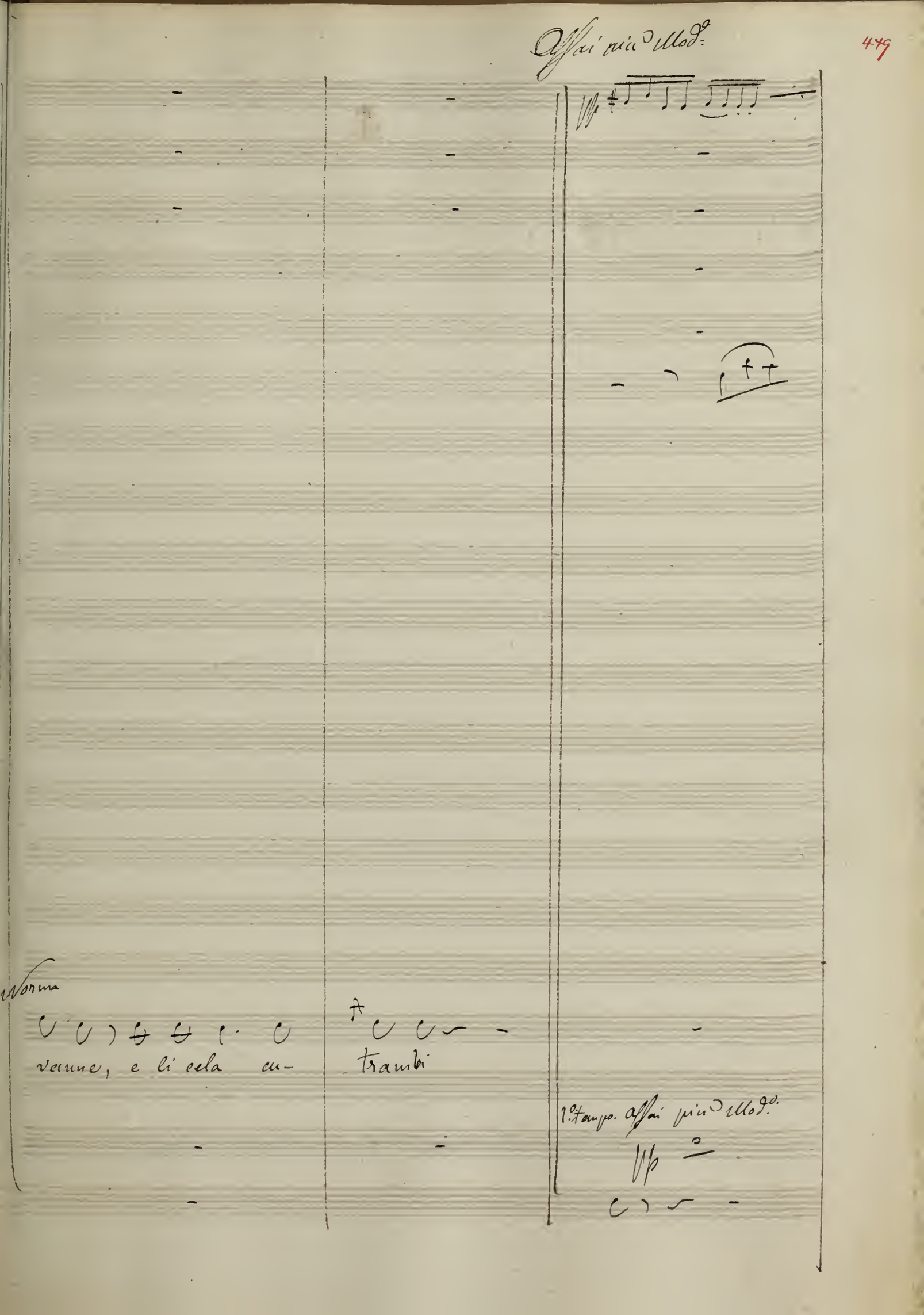

solo

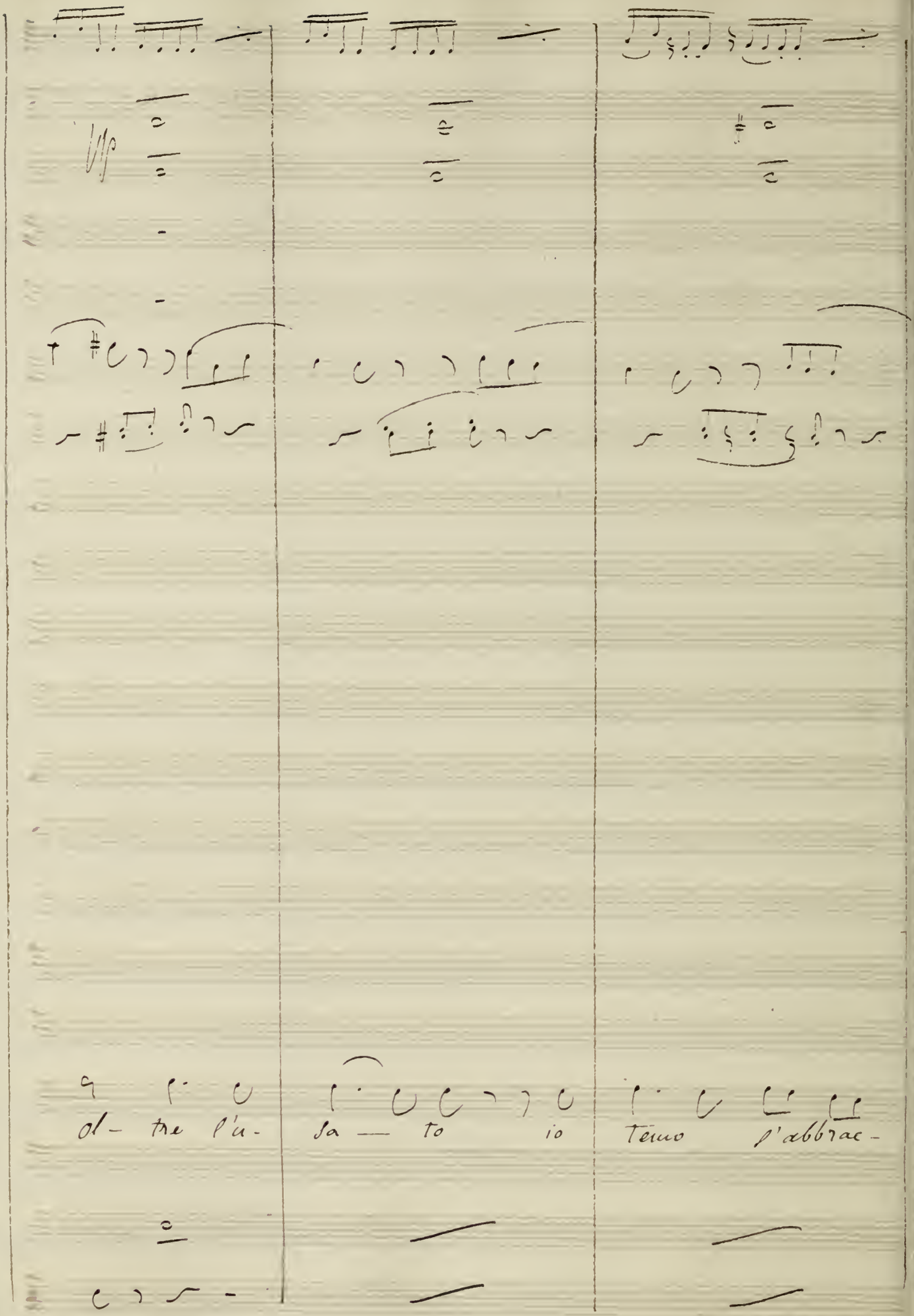

Meno.
affoc piano
acced. la prima
Meno.

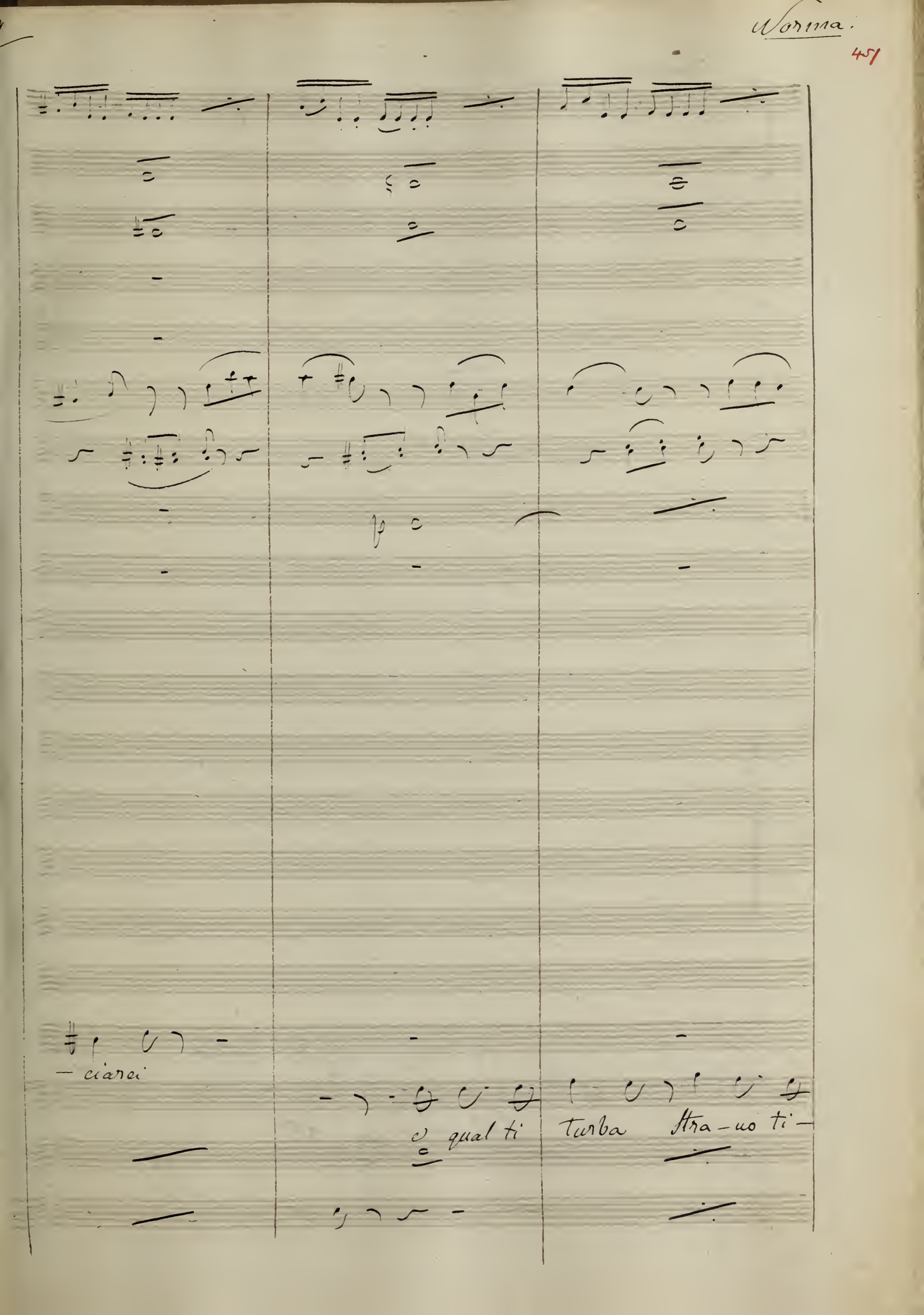

Col V°.


Adagio
pp
f
pp
cresc.
f
f
f

Recit.°


Assai più Mod.
Norma
venne, e li cela cu-
trambi
1.o tempo. assai più Mod.


Tenuo l'abbrac-
sa — to io
ol- tre l'u-


Atra-no ti-
turba
o qual ti
— ciarei

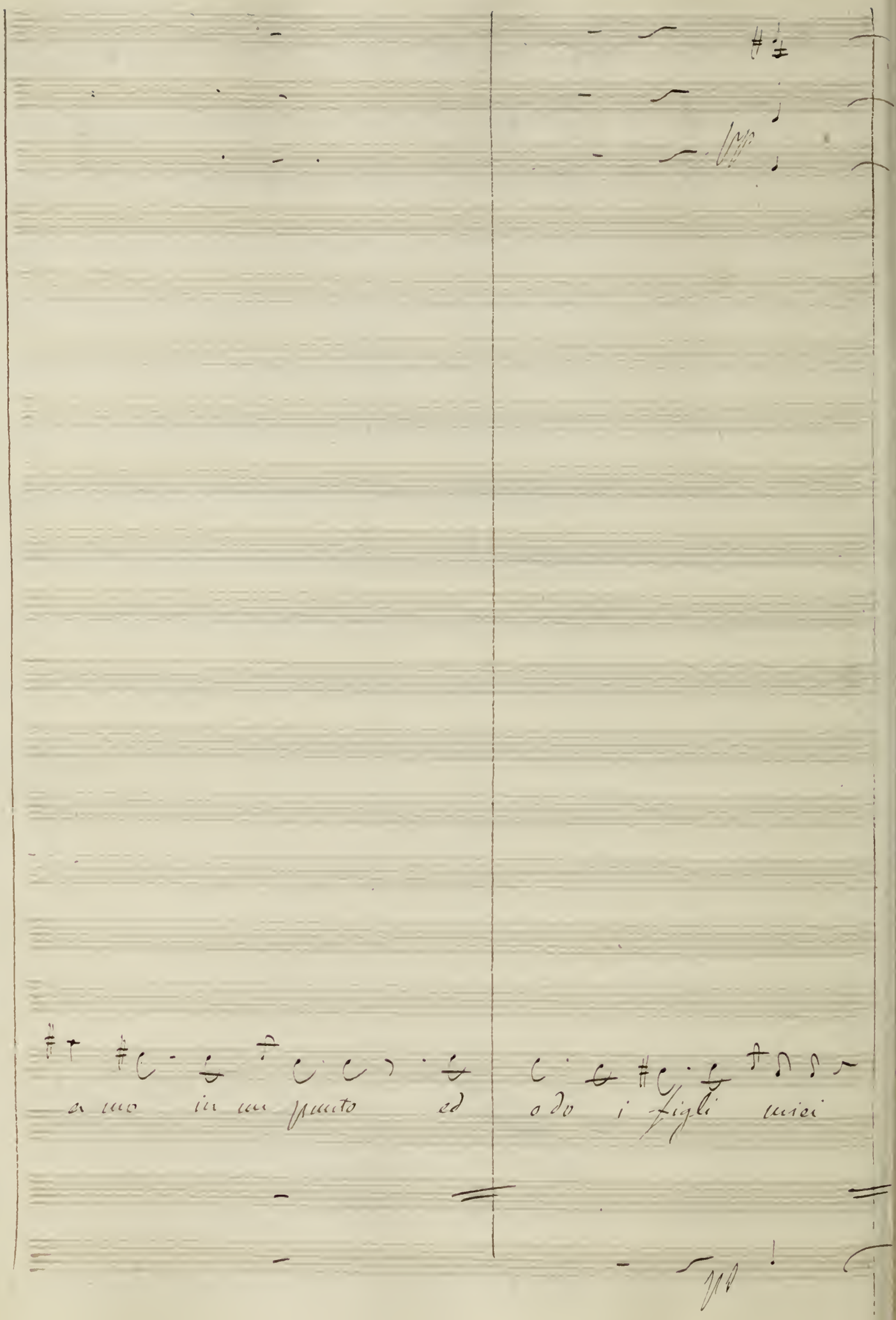
Recit.°

non

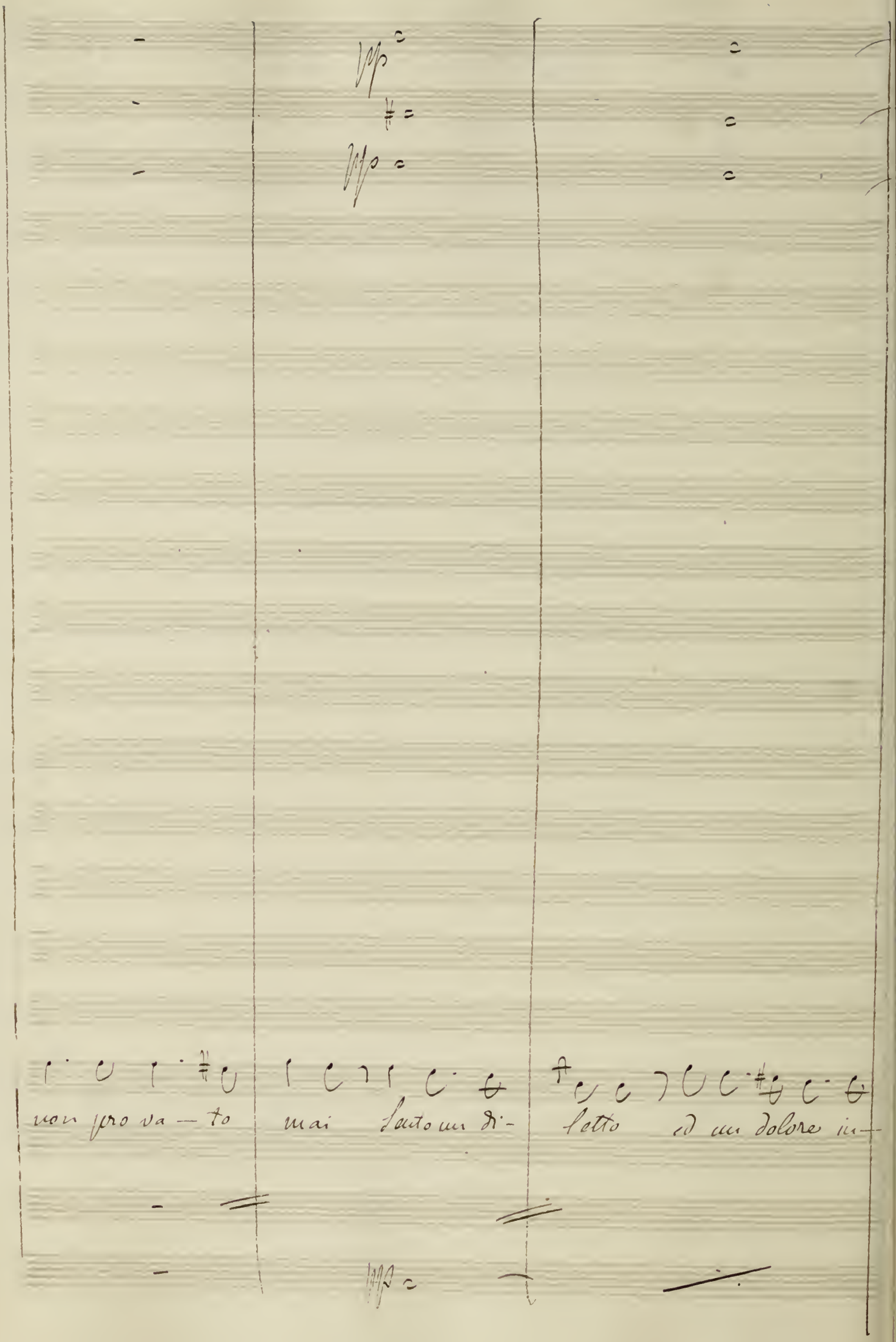
—mor che i figli tuoi ri— getti

lo: ... di versi affetti

Strapian quest'alma


a uno in un punto ed
odo i figli miei

Ucoraudo
soffro
in
vederti
soffro
sì/ non li
vaggo


non pro va — to
mai tanto un di-
letto ad un dolore in—

morendo

—lie me d'offer lor

Madre e Madre

lei

vol fos—

Largo in tempo.

ten

ten

fi

qualrio con-

trasto

i immaginar non

puoi

o mio ben

ten

Lento.

Recit.°

ten

Recit.°

f

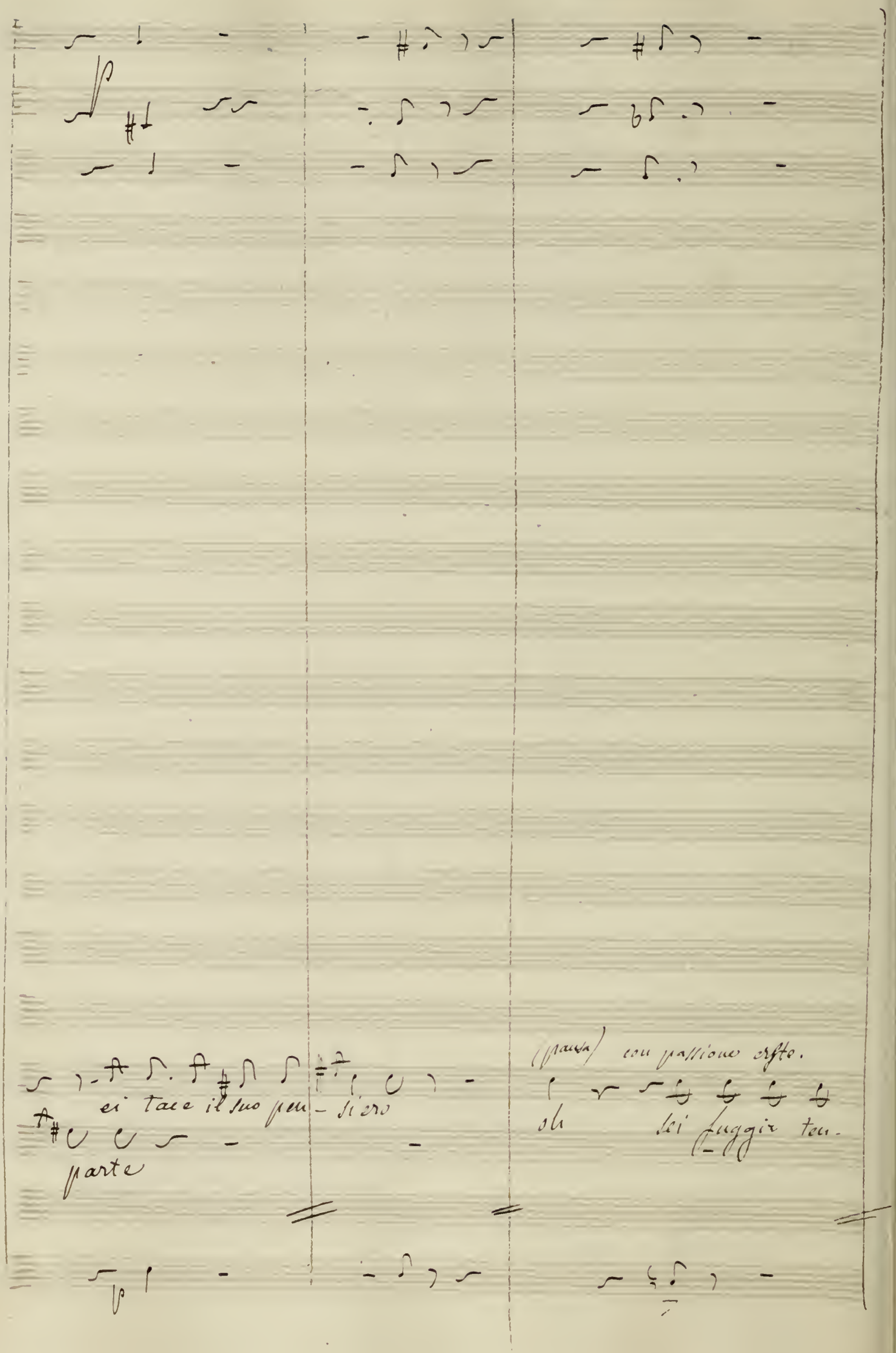
-til-do richiamato al

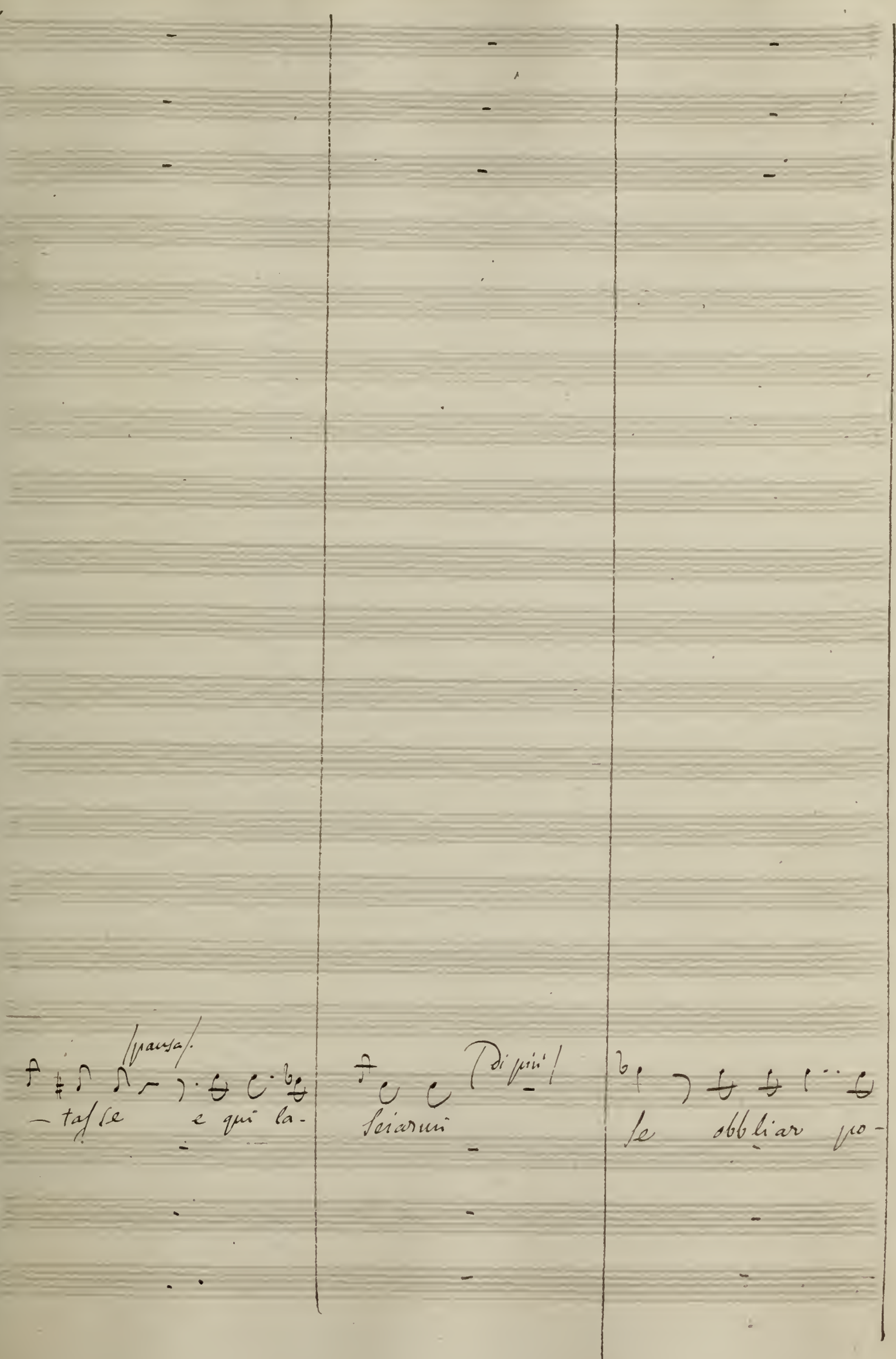
f

terbo o Pol-lione

e Teco ei

ten


ei tace il suo pen - siero
parte
(pausa) con passione espr.
oh lei fuggir ten -


(pausa)
— tasse e qui la-
Di più!
sciarmi
le obbliar po-

troppo or-

to-so

è troppo tormen-

non l'oso

tu?...

1.o tempo

fp

Cl. in Si.b.

Cor. in Si.b.

in Si.b.

p

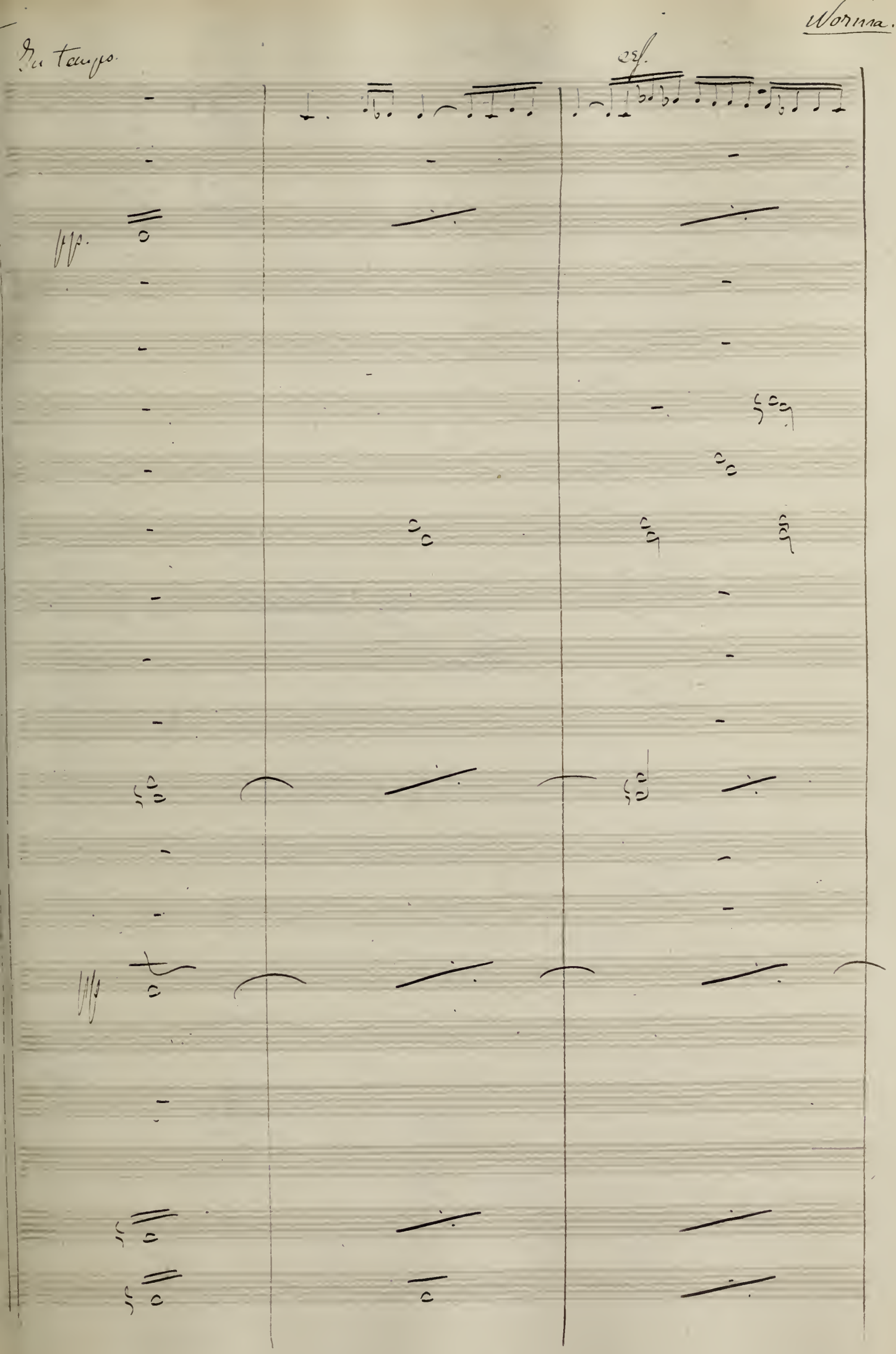
sendo è un tal- dub-bio

fp

Recit.

Recit.

alcun s'a- vanza va- li cela


In tempo.
cresc.
pp.
pp

Aud.te. Sost.o

I. Subito che i Fanciulli saranno fuor di scena

Attano.

Norma

Adgleisa

Adal-

da Lontano.

Aud.te. Sost.o

f

-gi — sa

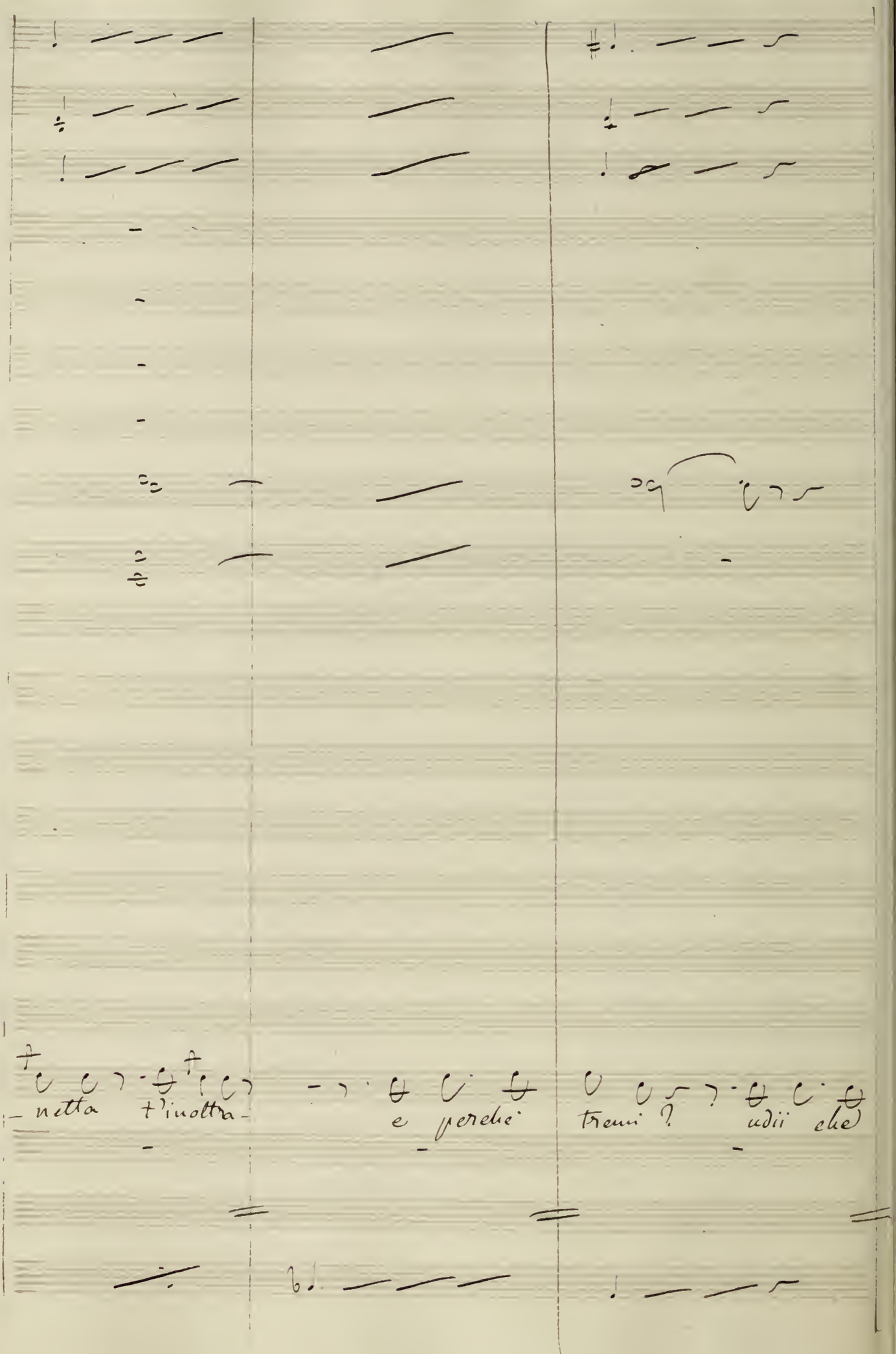
alma co -

t'i —

Stanza

uol - tra o giovi -

f


netta
t'inoltra
e perchè
treni ?
udii che

Recit.°

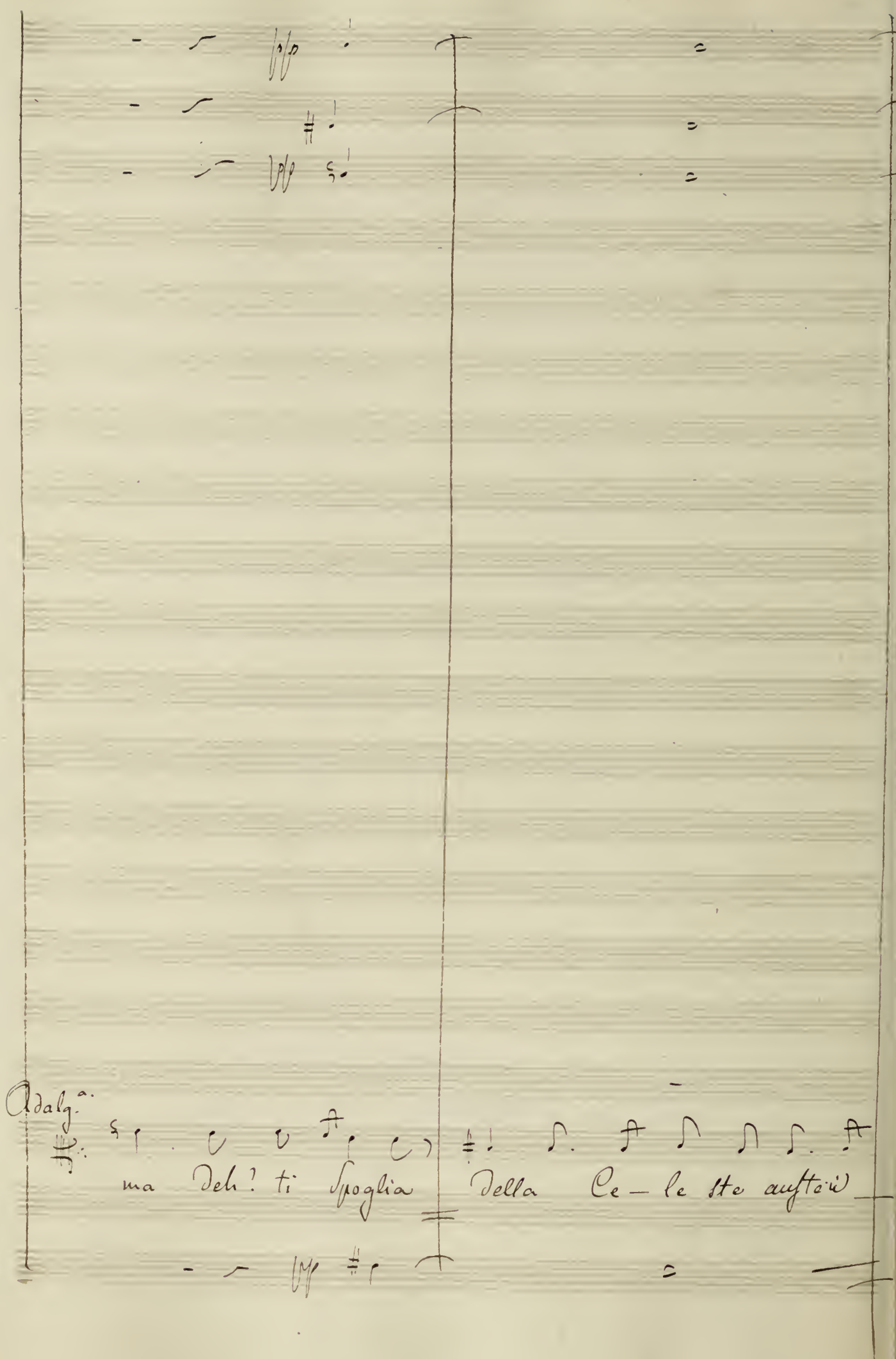
ten

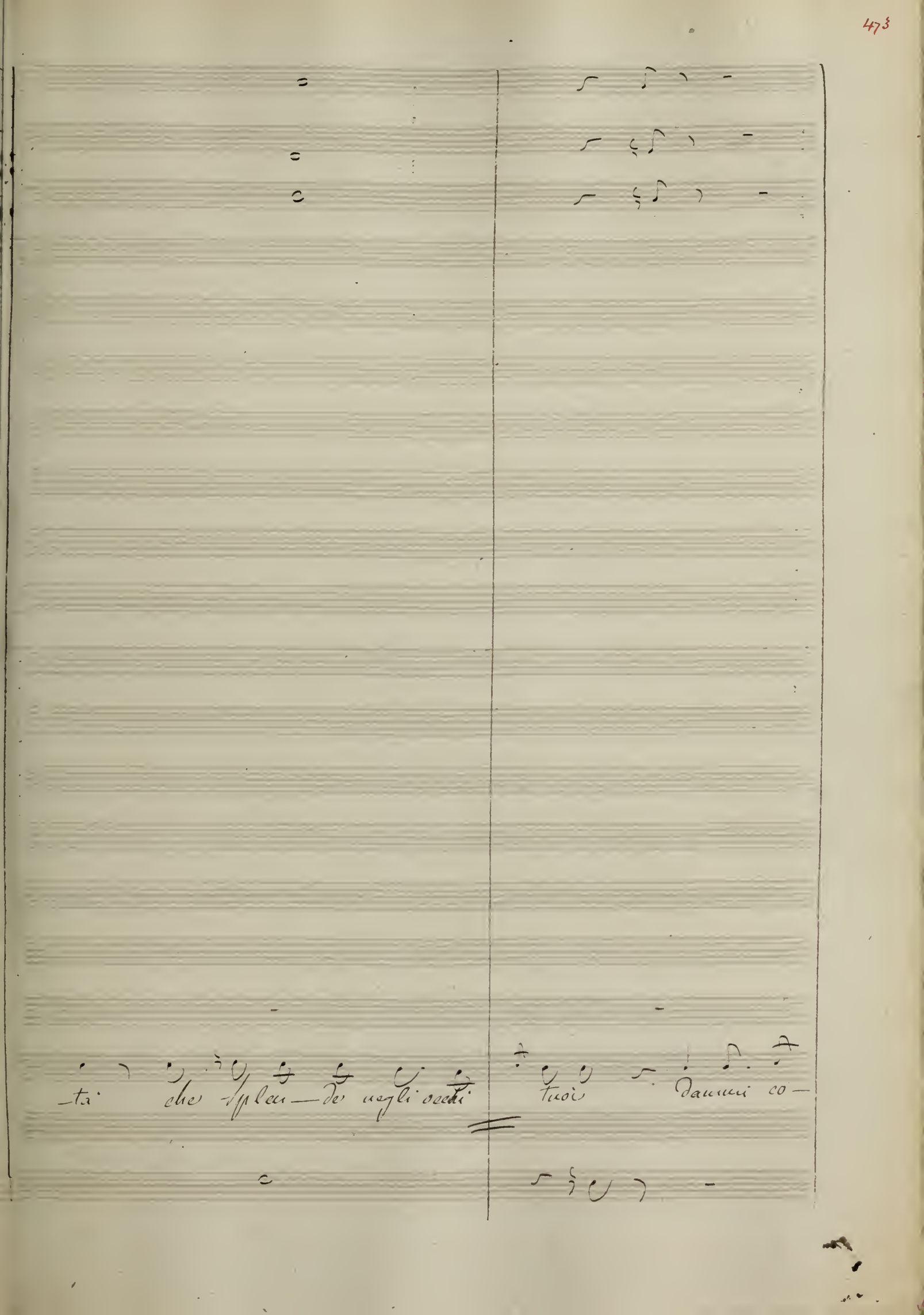
grave a me lo- greto palesar tu- vo- glia

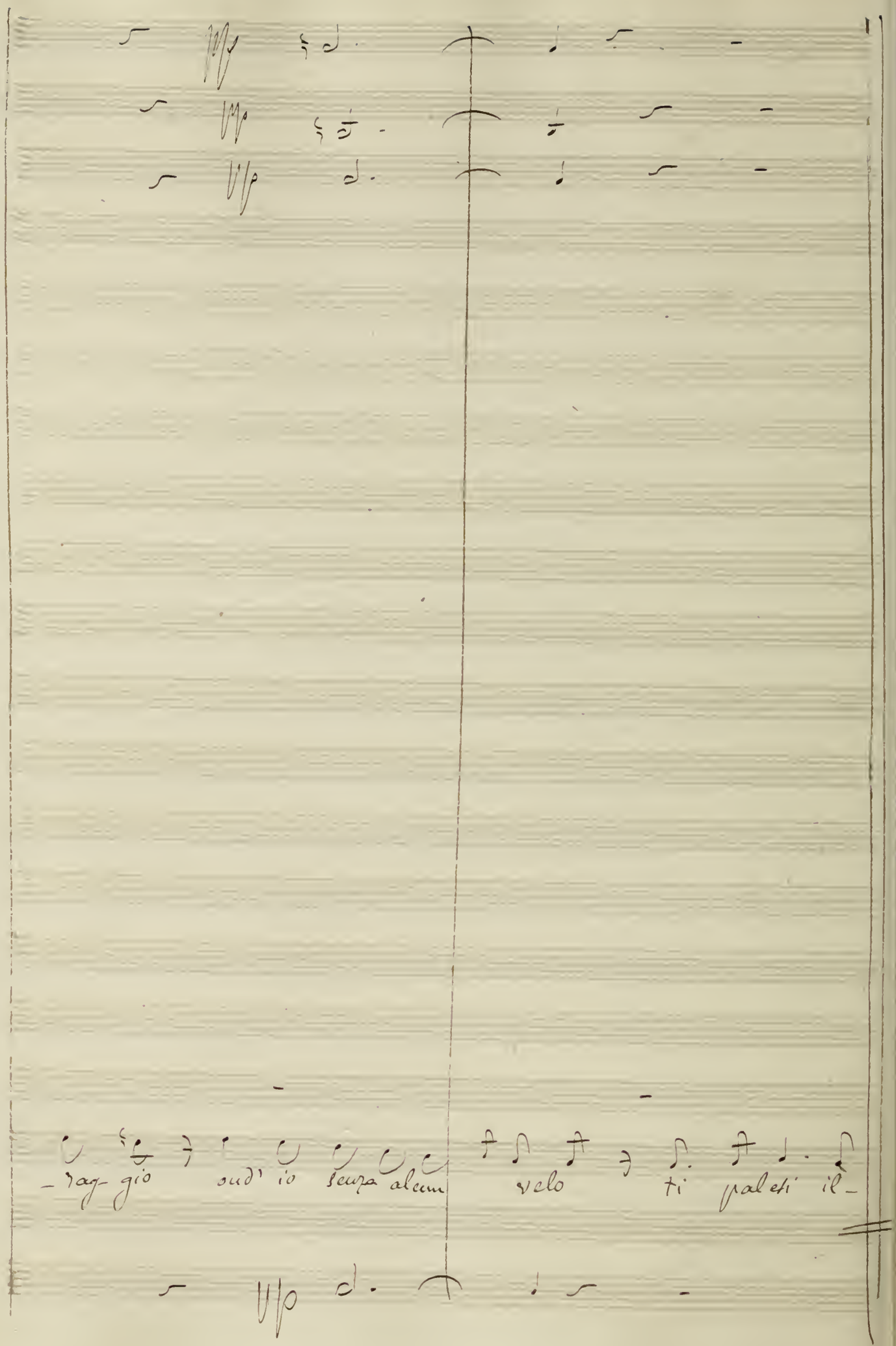
è ver

Recit.°

Ten-


Adalg.a
ma deh! ti spoglia della Ce – le ste auftoiu


ta che splen — de negli occhi
tuoi danmni co —


-ragg- gio
ond' io
senza alcun
velo
ti
paleti il-

Aud.te.

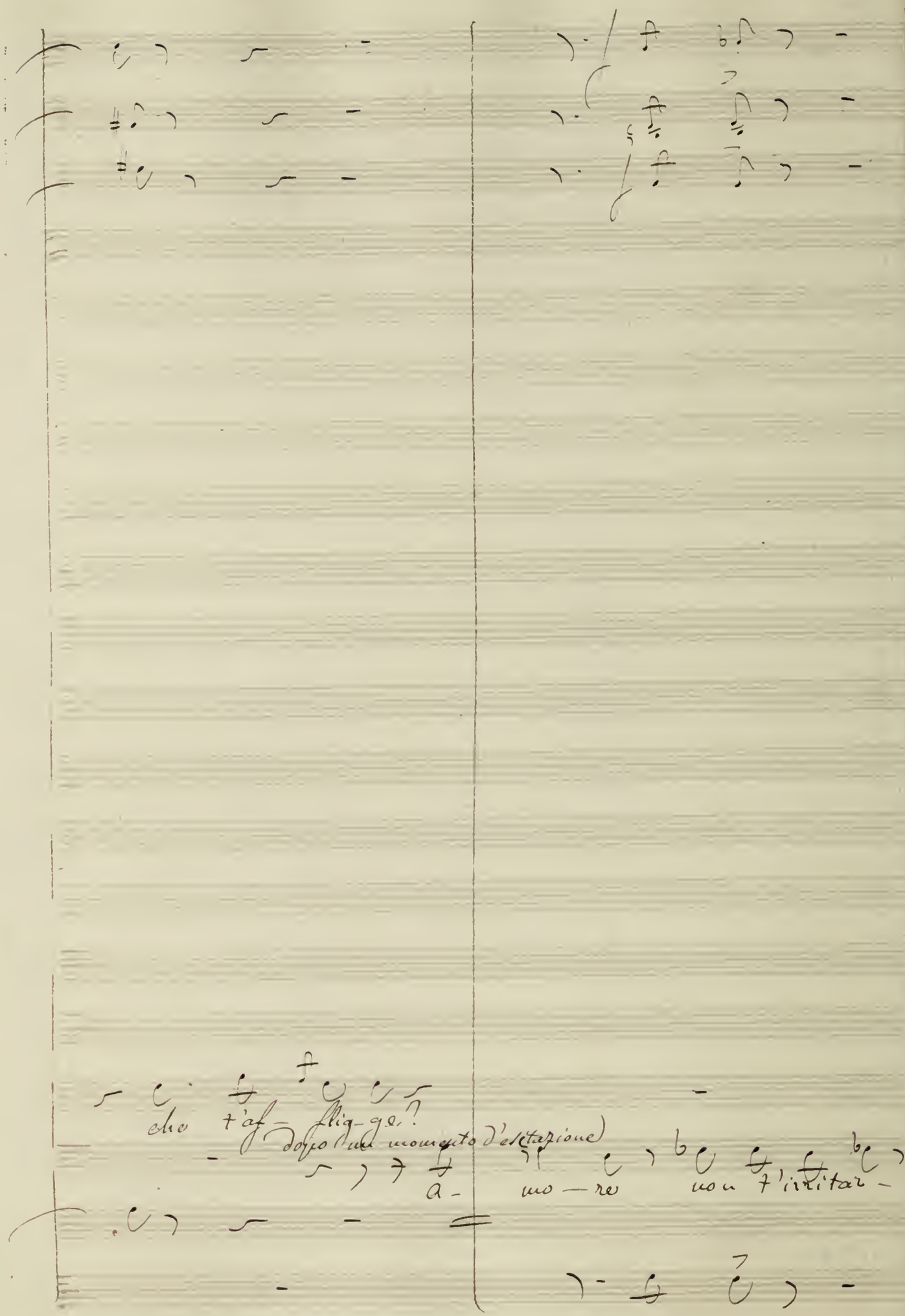
Aud.e.

m'abbraccia e-

parla

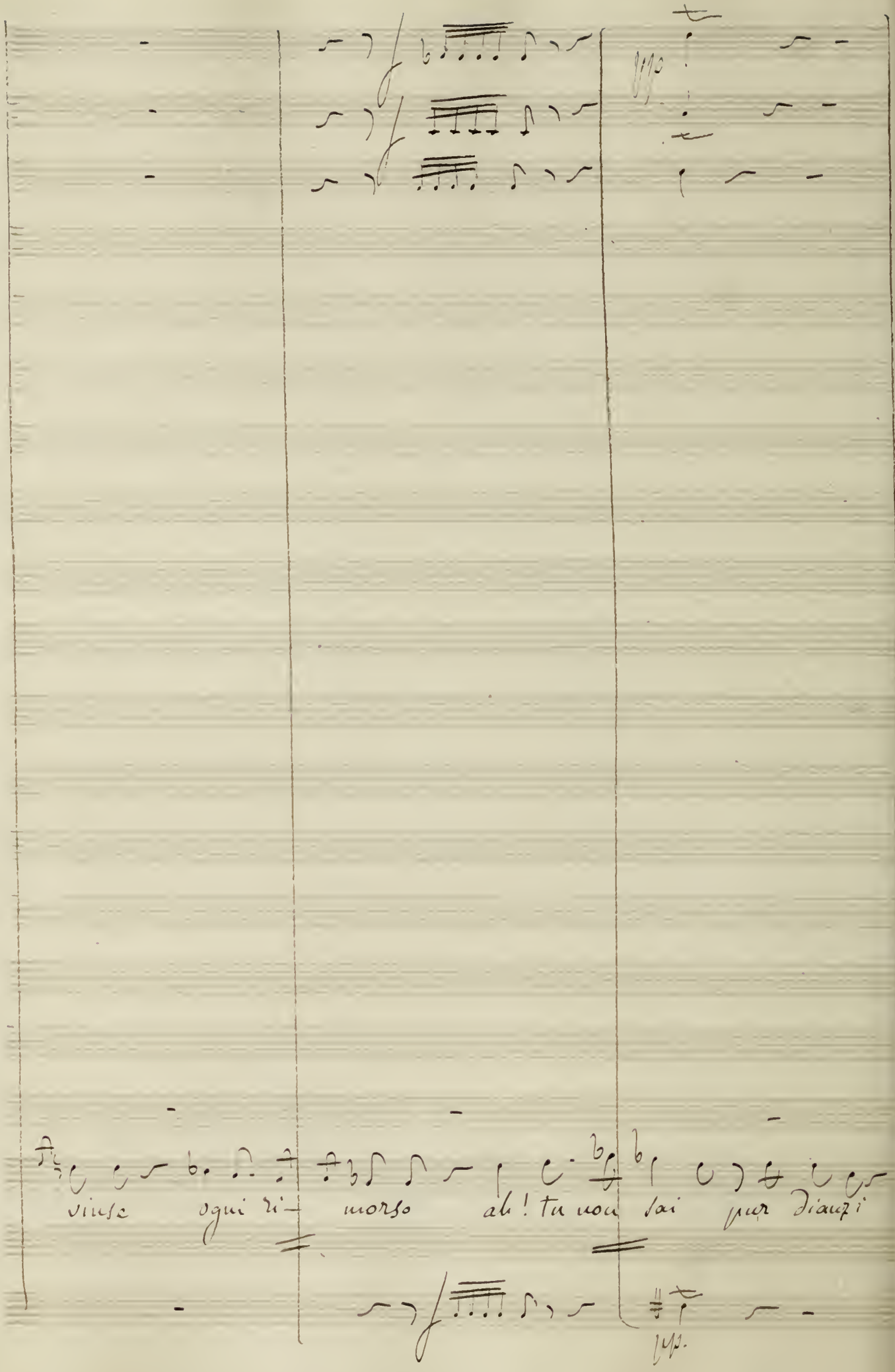
co- re

Aud.te.

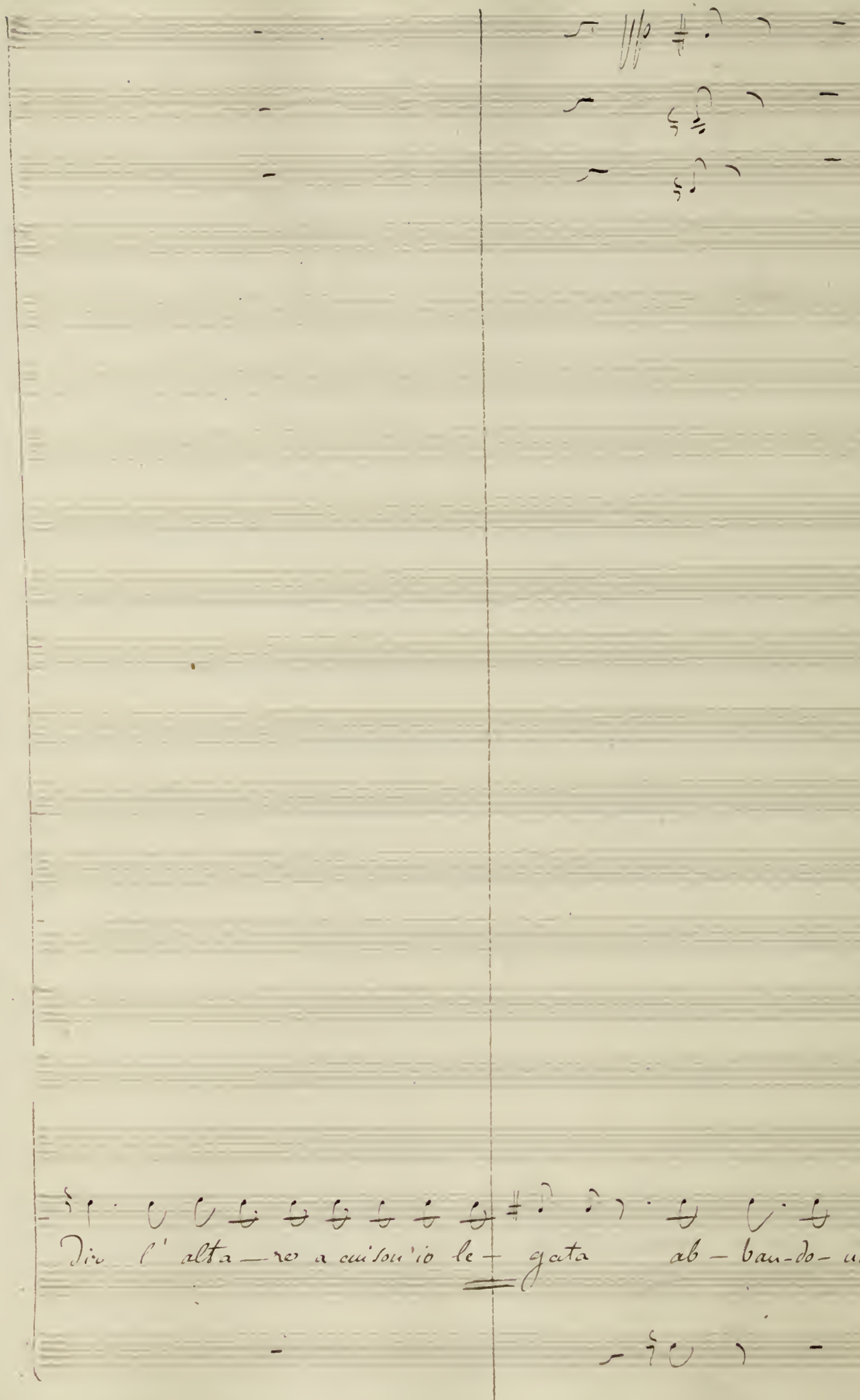

che t'af — flig — ge?
(dopo un momento d'esitazione)
a —
mo — re
non t'invitar —

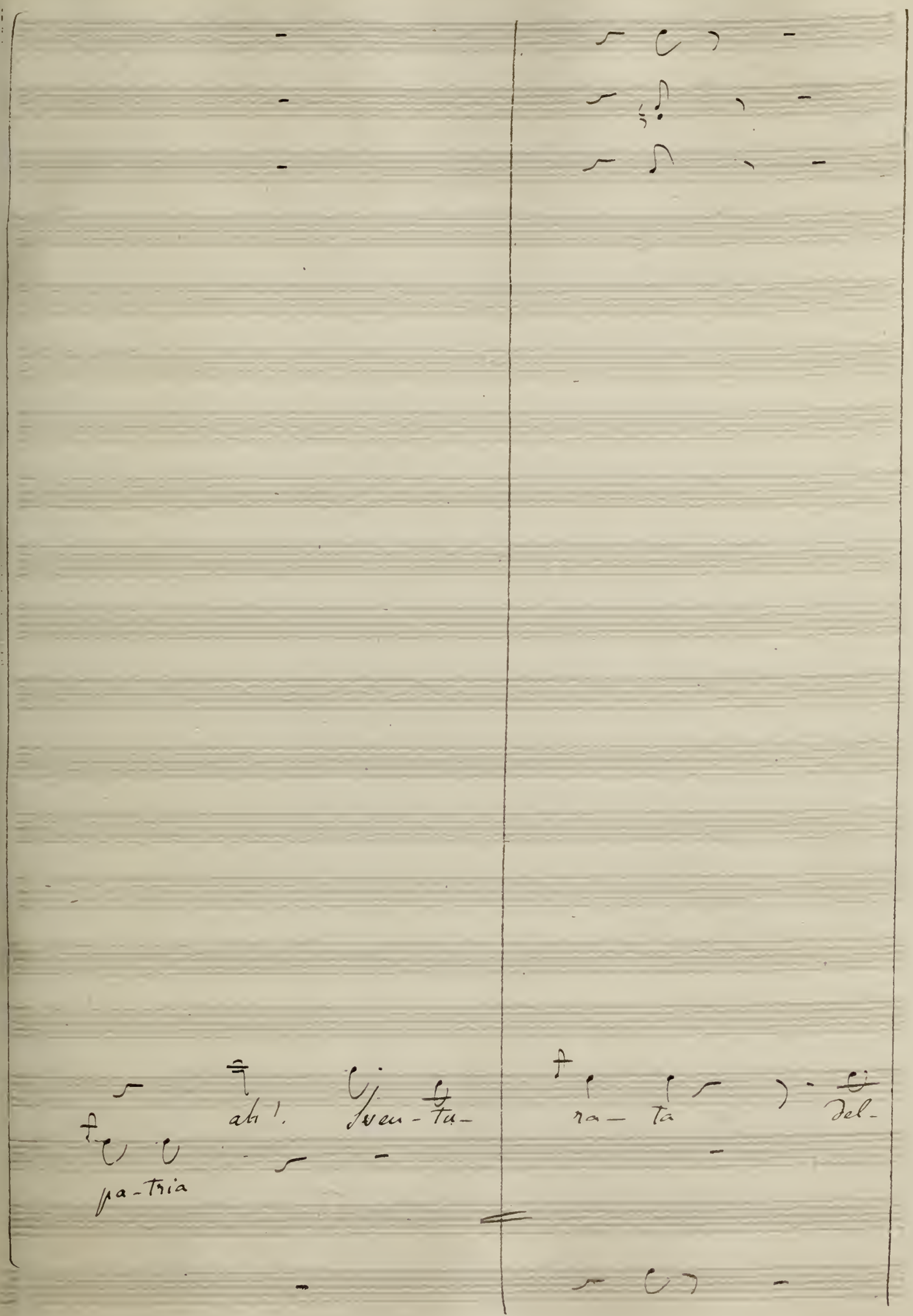
lunga stagion pu— guai per fosso—

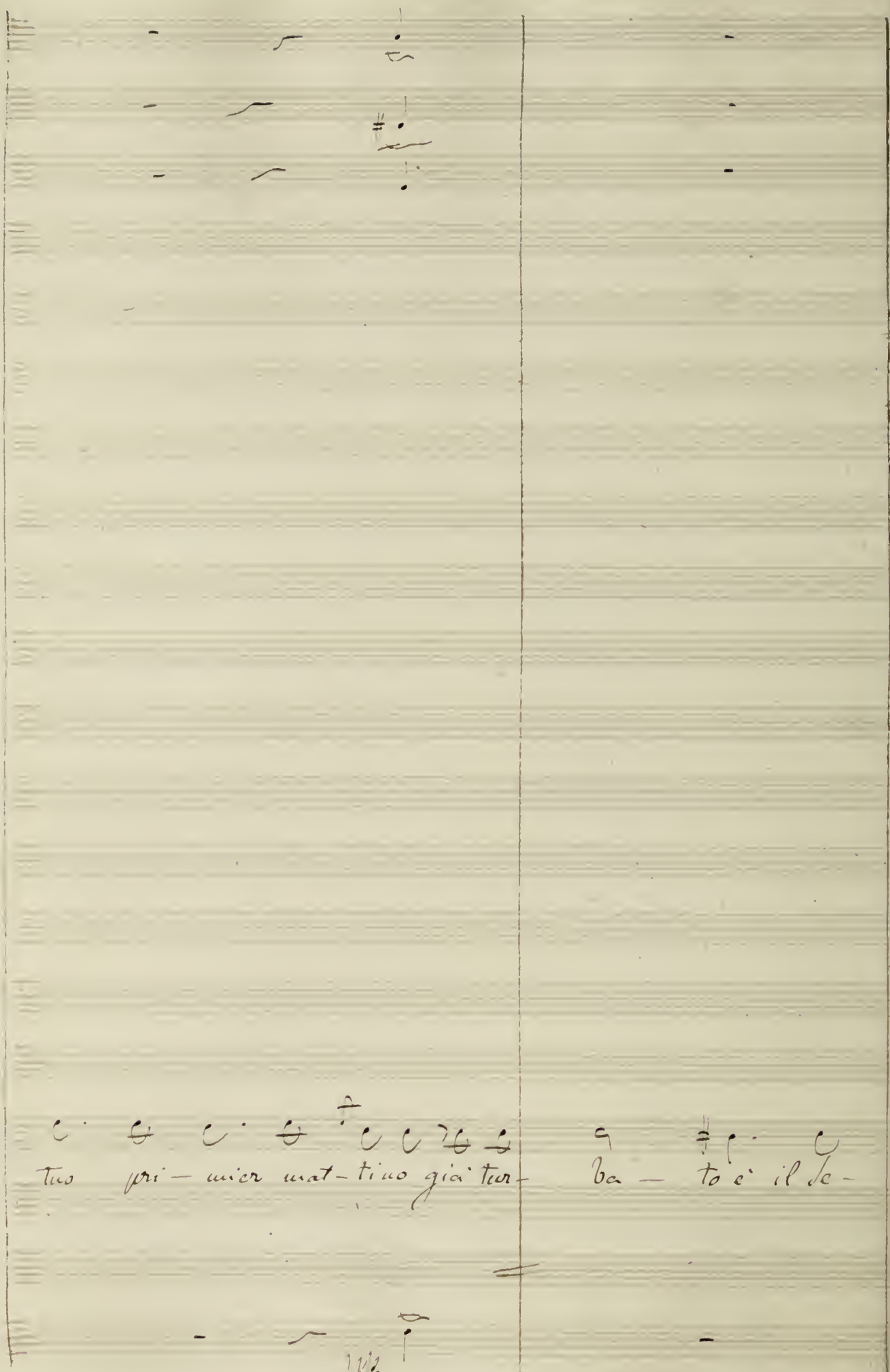
carlo qui mie forze ei—


viuse
ogni ri-
morso
ah! tu non
sai
pur
dianzi

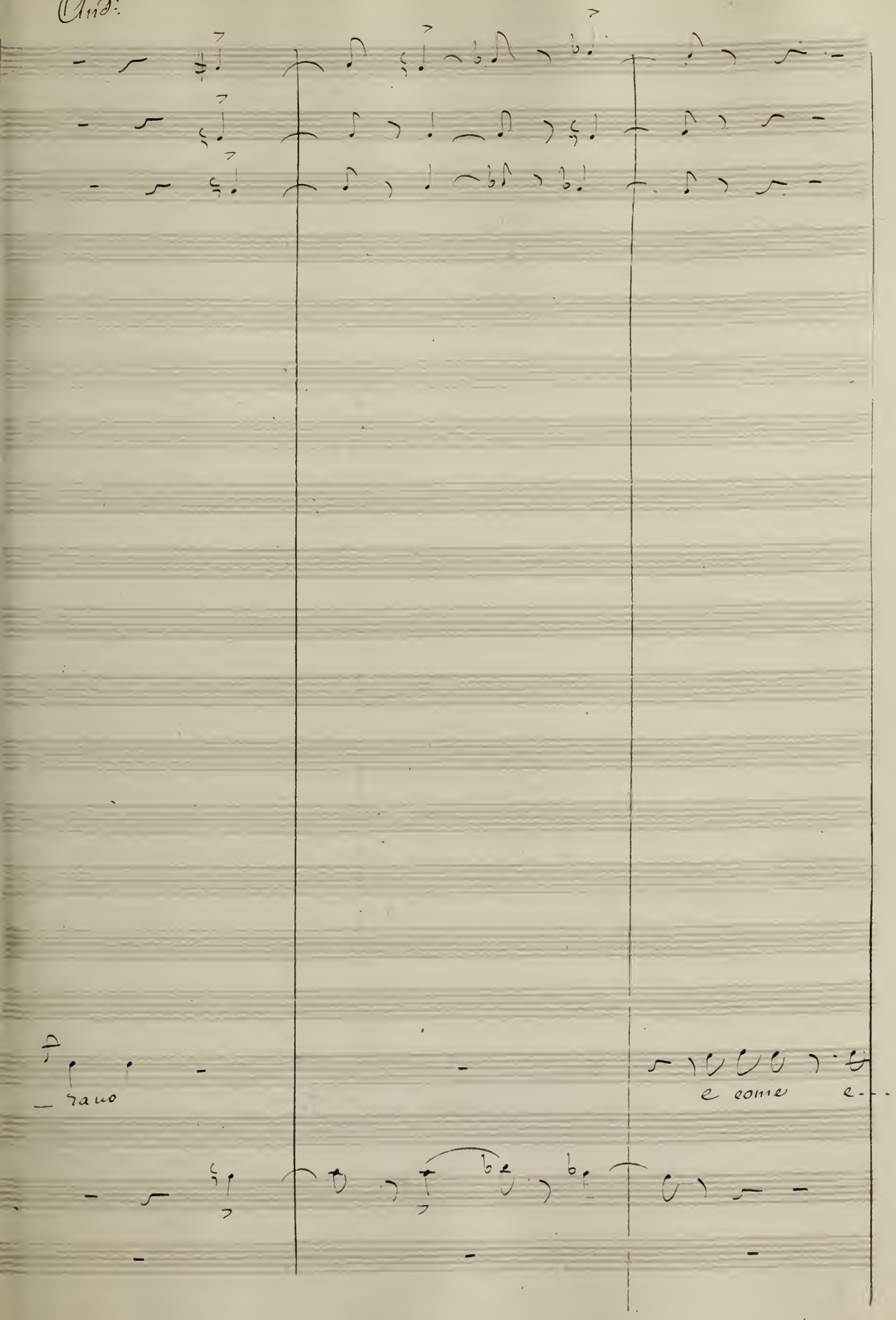
qual giu— ramen—to io fea— fuggir dal tempio... tra—

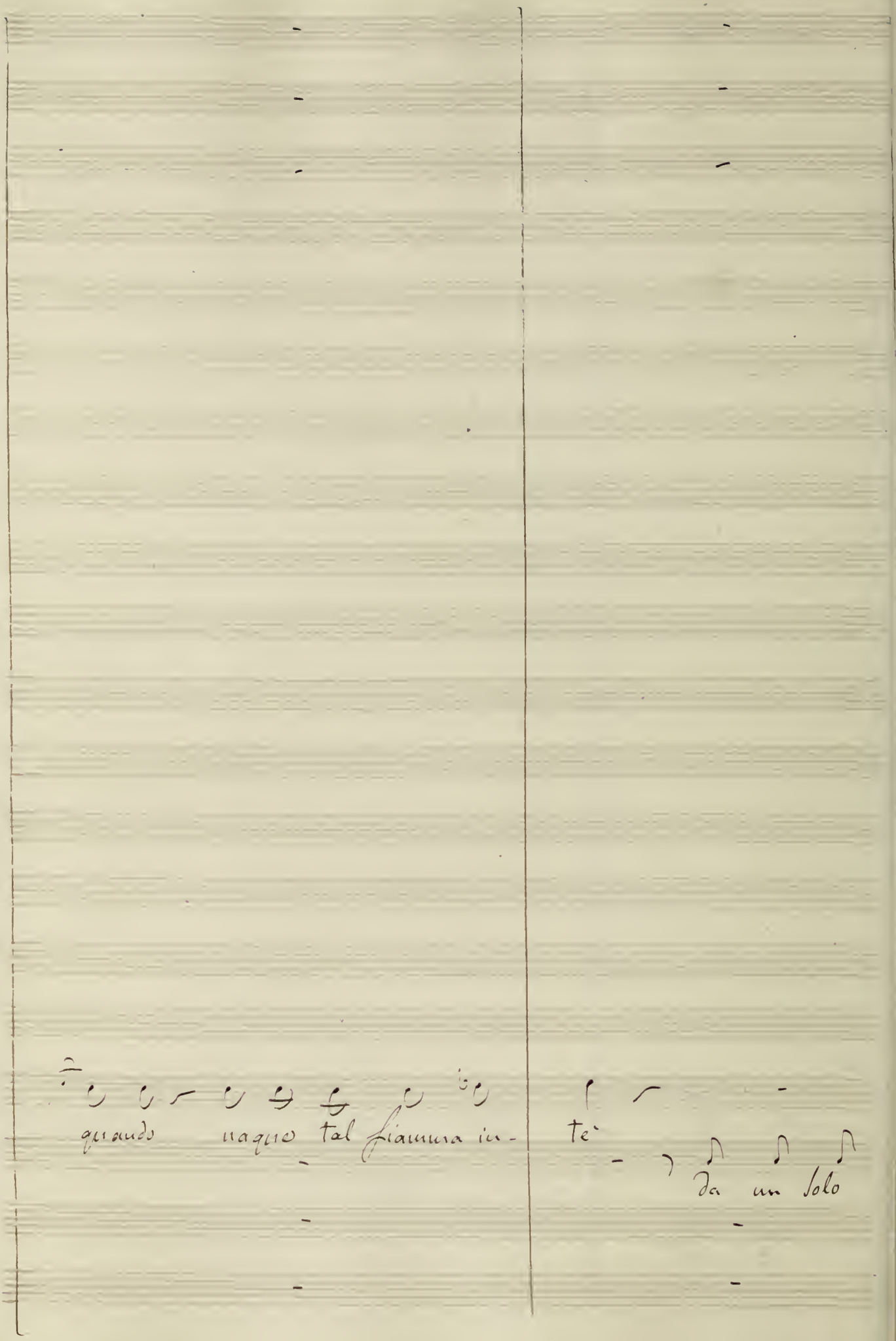

Dio l' alta — ro a cui son' io le — gata ab — ban-do- nar la


ah!
juven-tu-
ra-ta
del-
pa-tria


tuo pri — mier mat — tino già tur — ba — to è il de —

Andte.



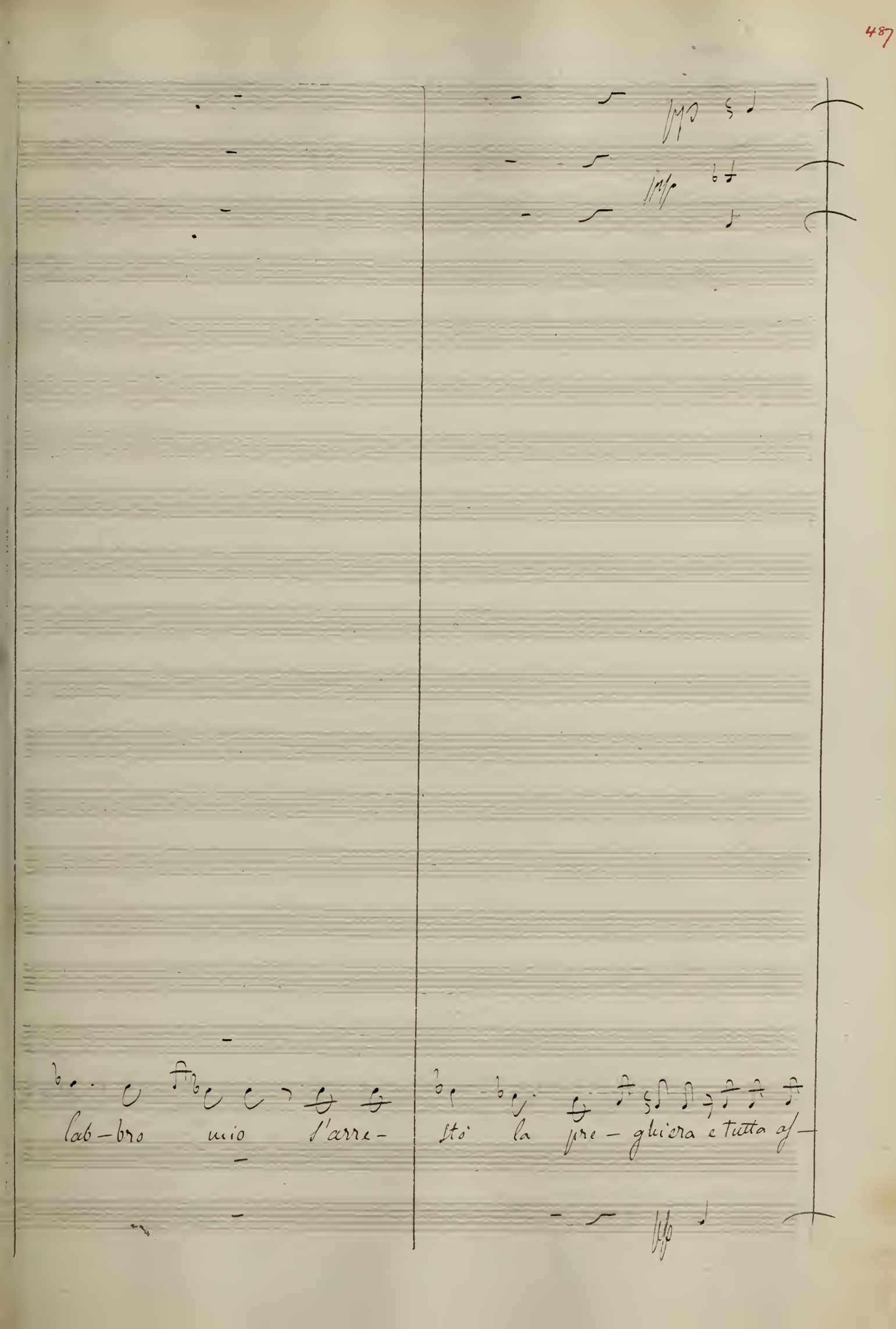

quando naque tal fiamma in-
te
da un solo

Sguardo da un sol sospiro

nella sa-cra sel-va

a piè dell'ara ov-io pregava il Dio

tremai... sul-


lab – bro
mio
d'arre –
sto
la
pre – gliera e tutta af –

Morendo

— sor-ta in quel leg-giadro aspetto

un'altro Cielo

mi-ran ere- detti mi al- tro-

Mod.to assai.

pesp.

pizz.

Cielo in-

di rimun-

lui

brauza?

pizz.

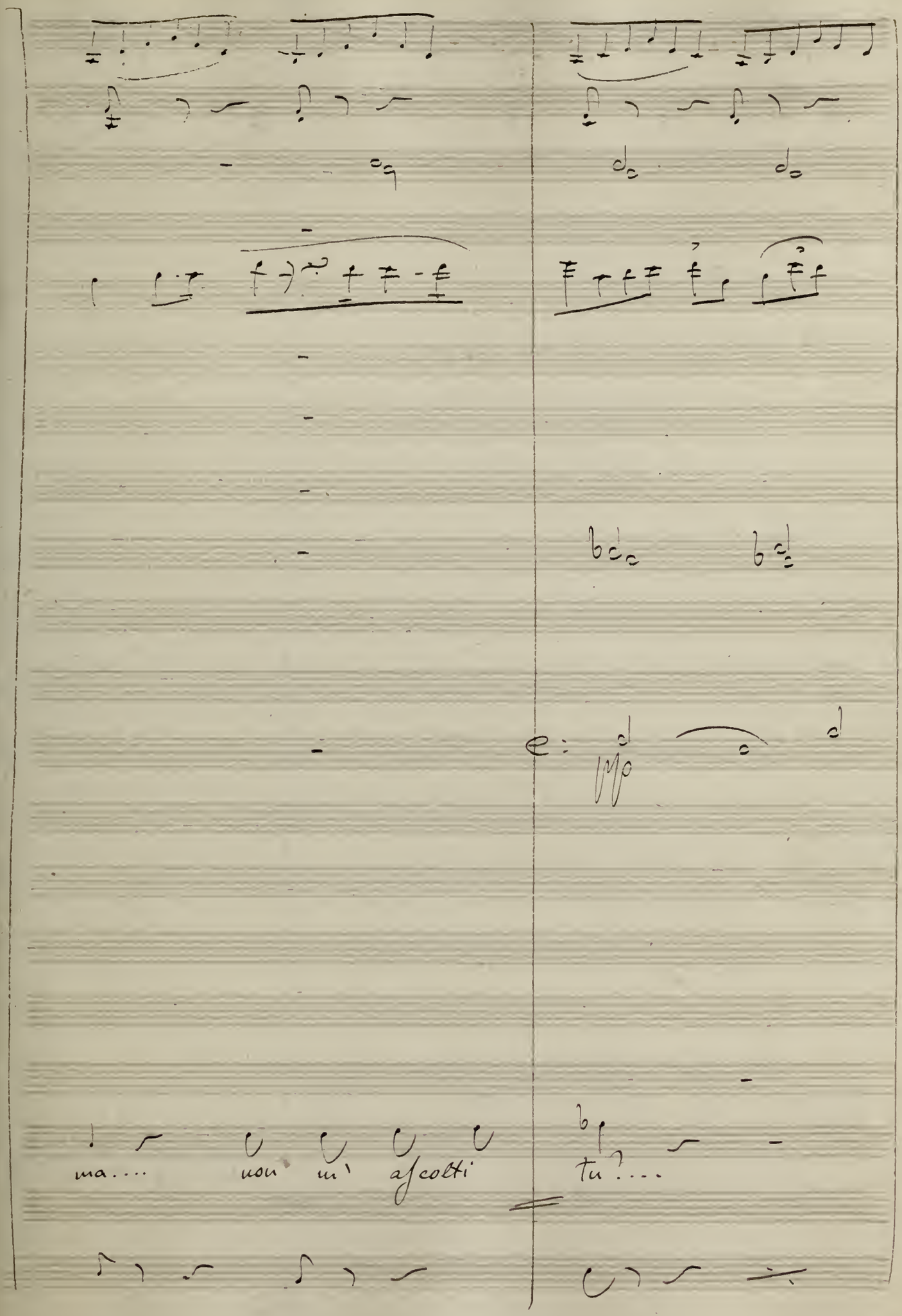
1°: fla. solo

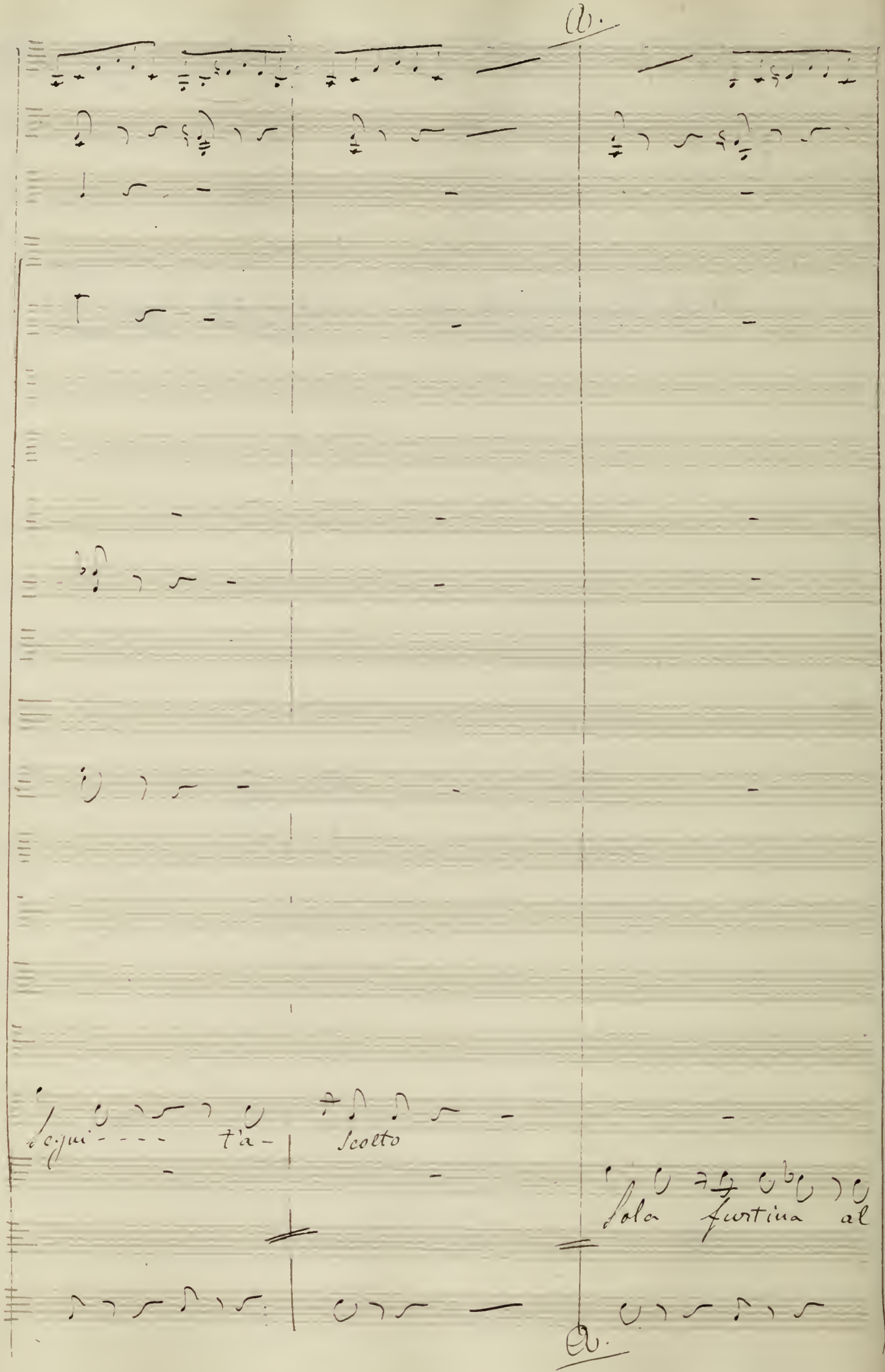
distratta.

io fui co-si io fui co/i ra-

solo

pi ta al sol mirar-lo in-
vol- to
piso.


ma....
non
mi
ascolti
tu?....


Q.
seguì - - - - t'a -
scolto
sola fortina al
Q.

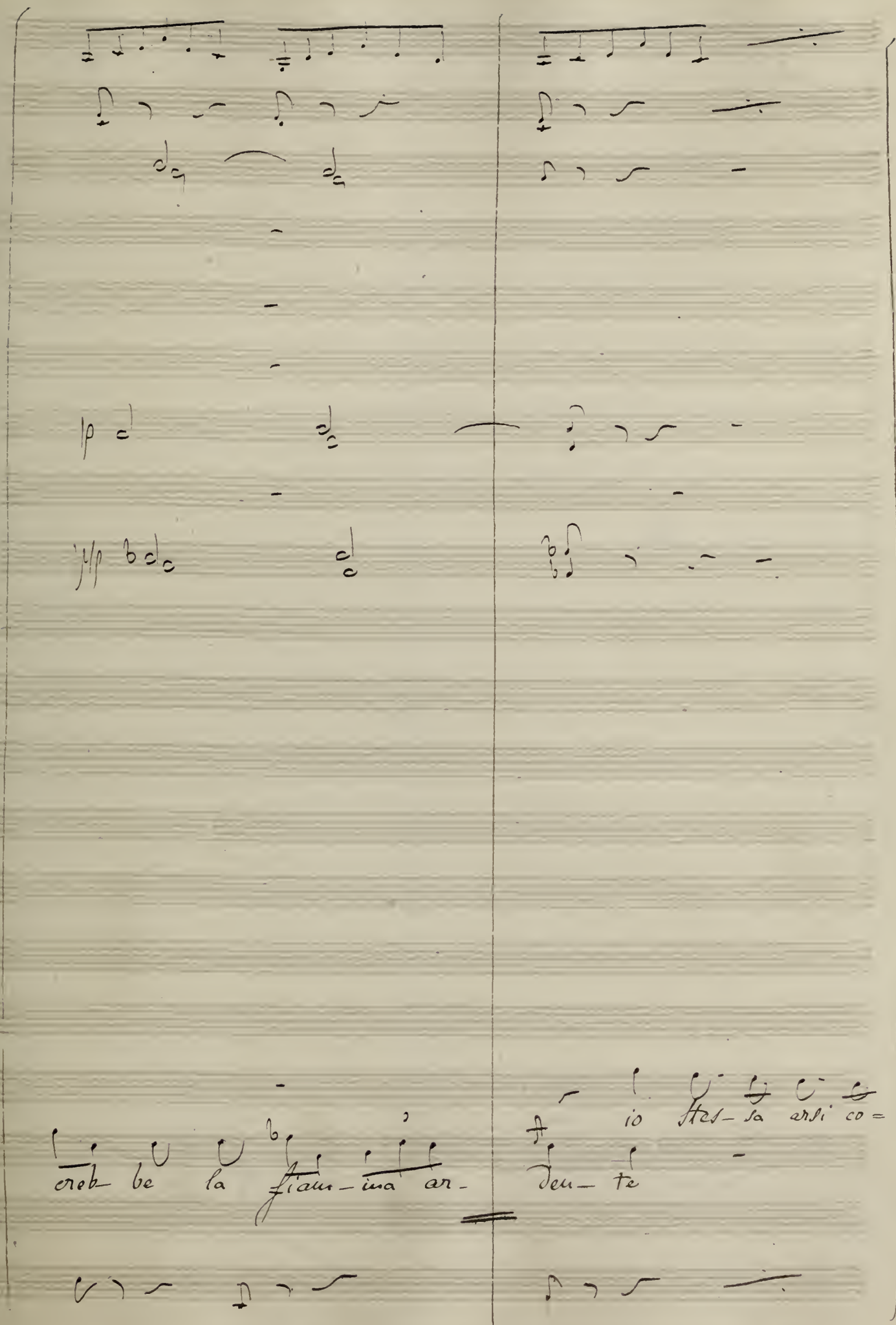
tem — pio

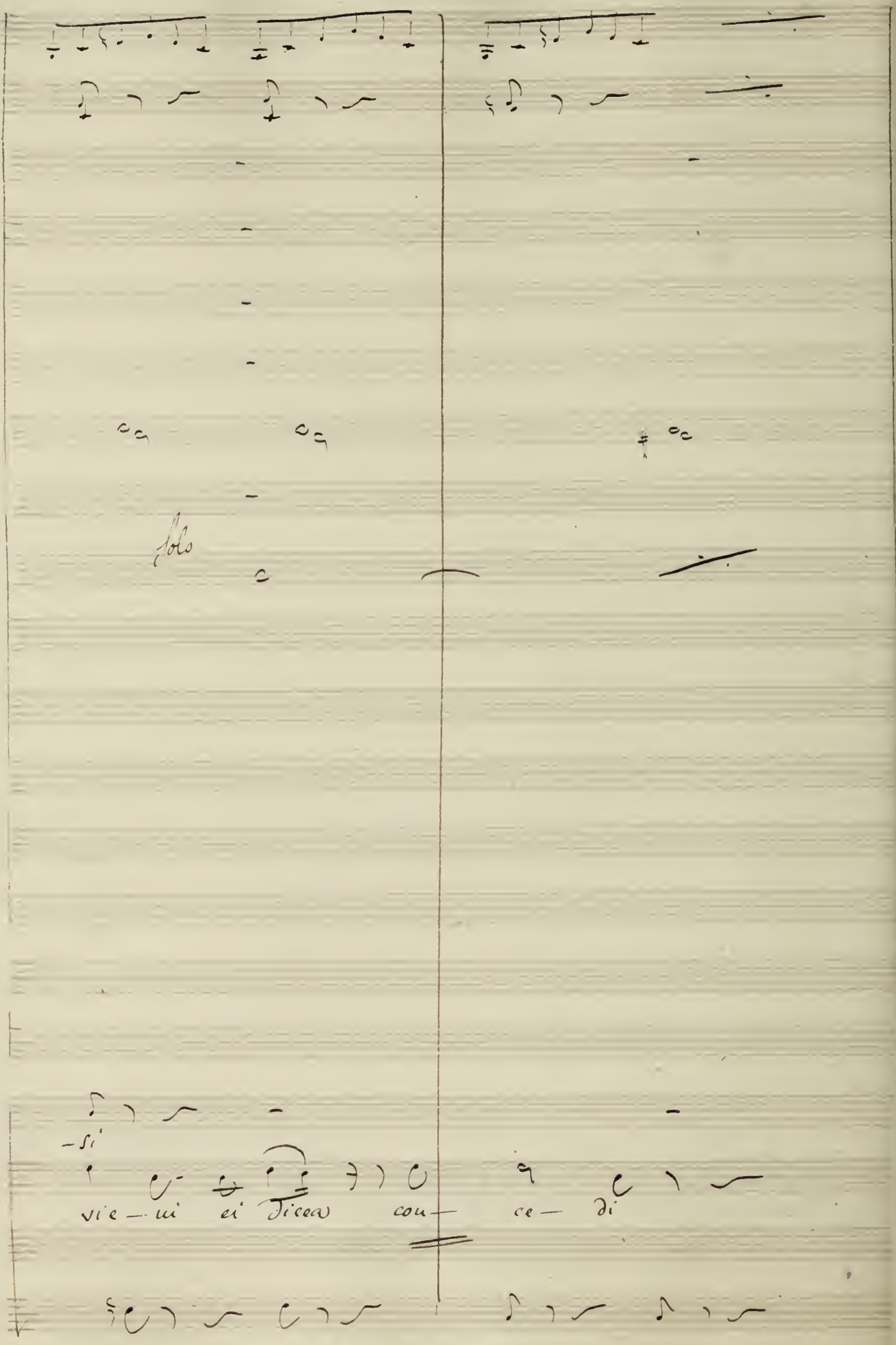
io l'aspet — tai To —

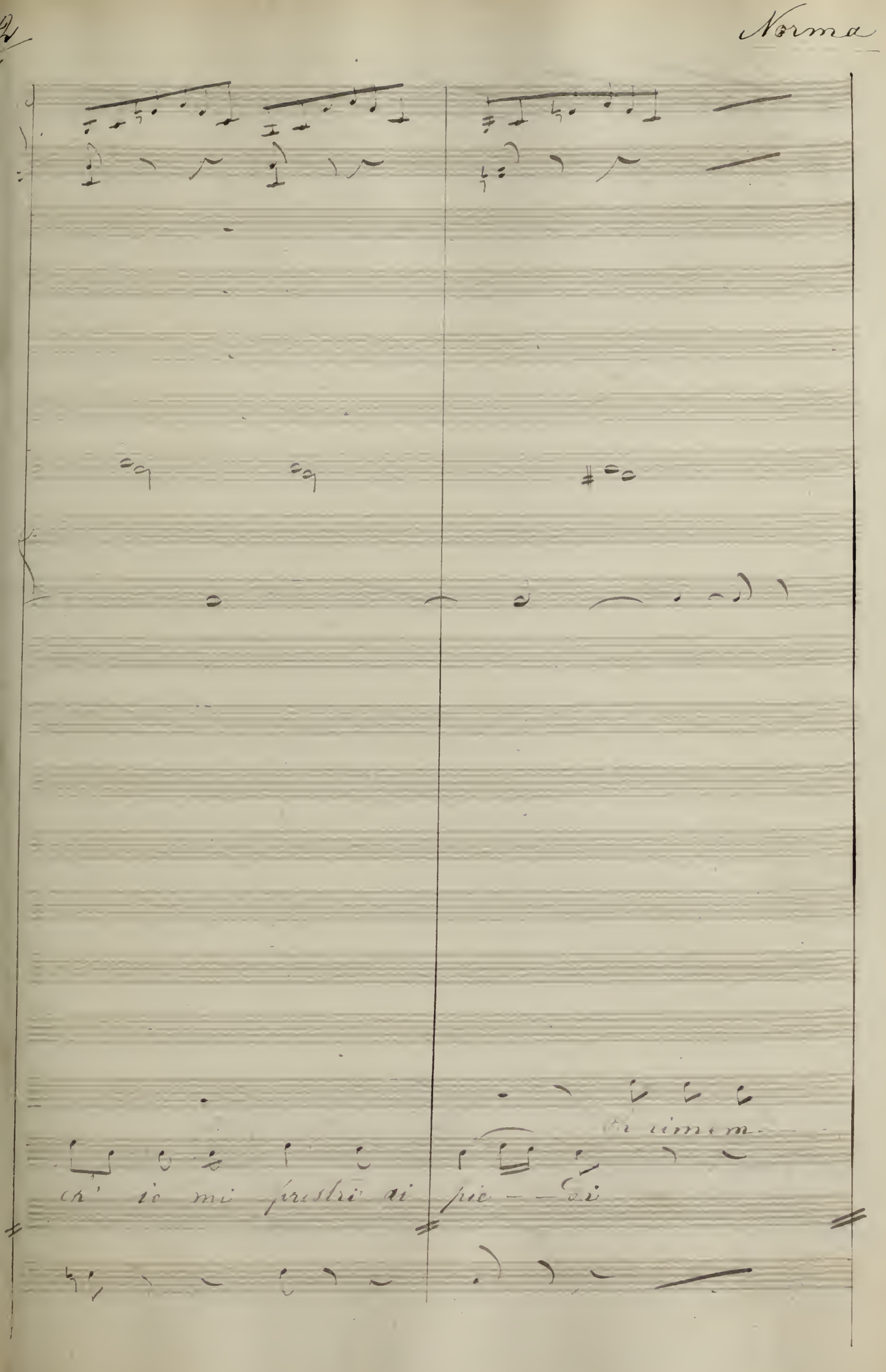
gli altri coi bassi.

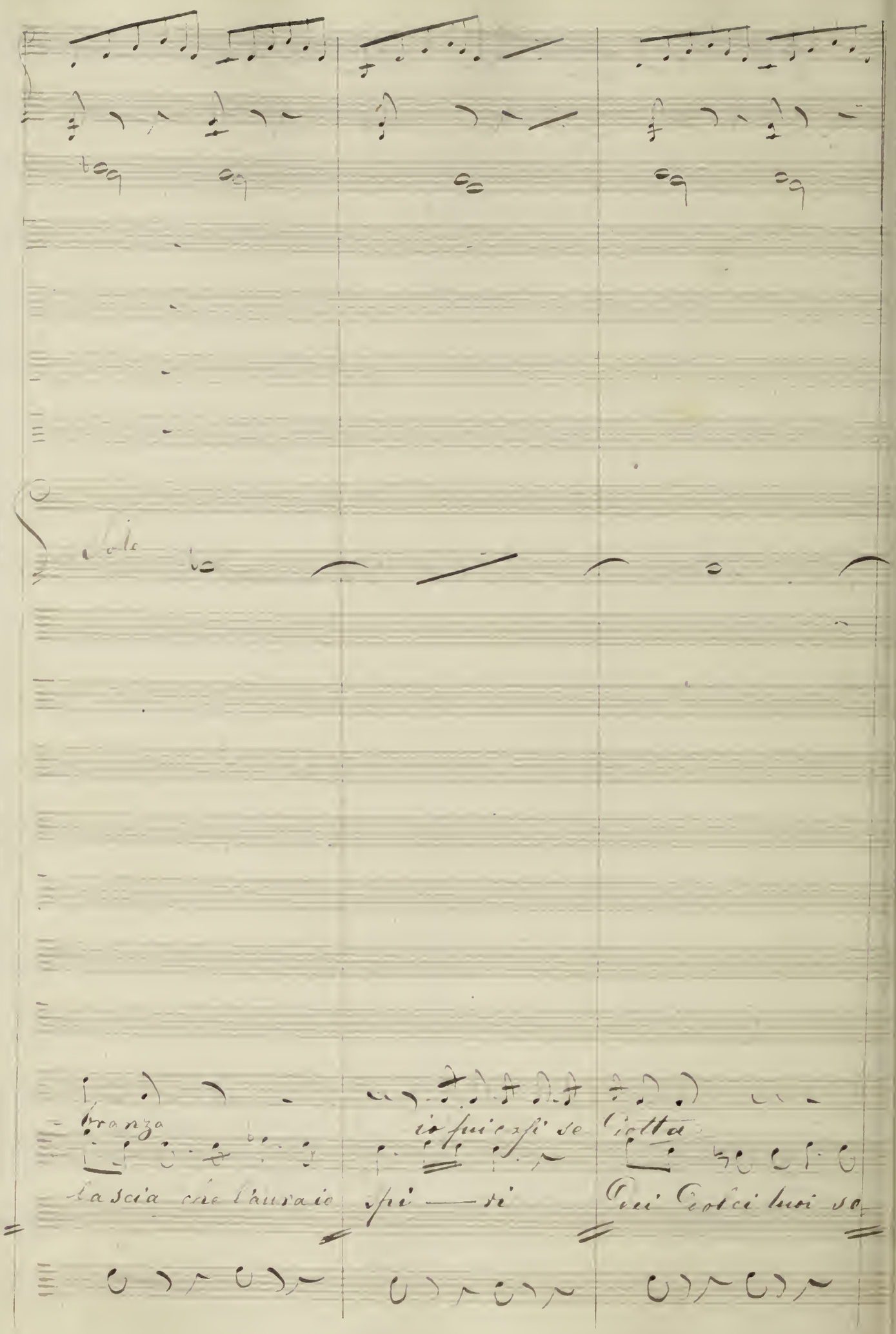
ven — te

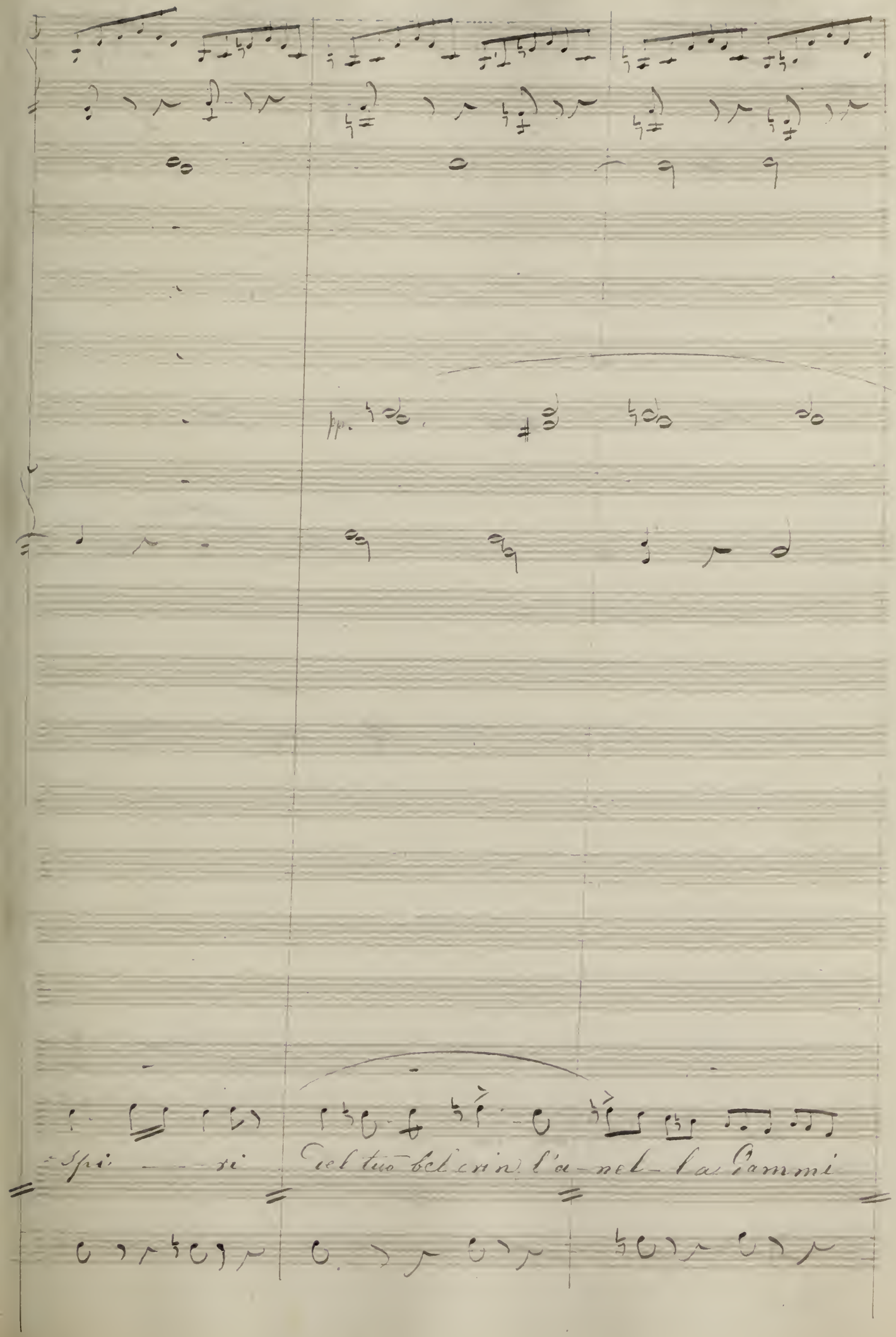
ed o — gni Si
più
ser — vi — da


io stes- sa arsi co=
den- te
creb- be la fiam- ma ar-


solo
-si
vie — ni ei dicea con — ce — di


Ti rimem-
ch' io mi prostri ai pie - - - dai


vole
branza
lascia che l'avaro
io fui e sì se
sì — sì
Qui Cotci lui so


pp.
Spi - - - - ri
Del tuo bel crin l'a - net - la Gammi

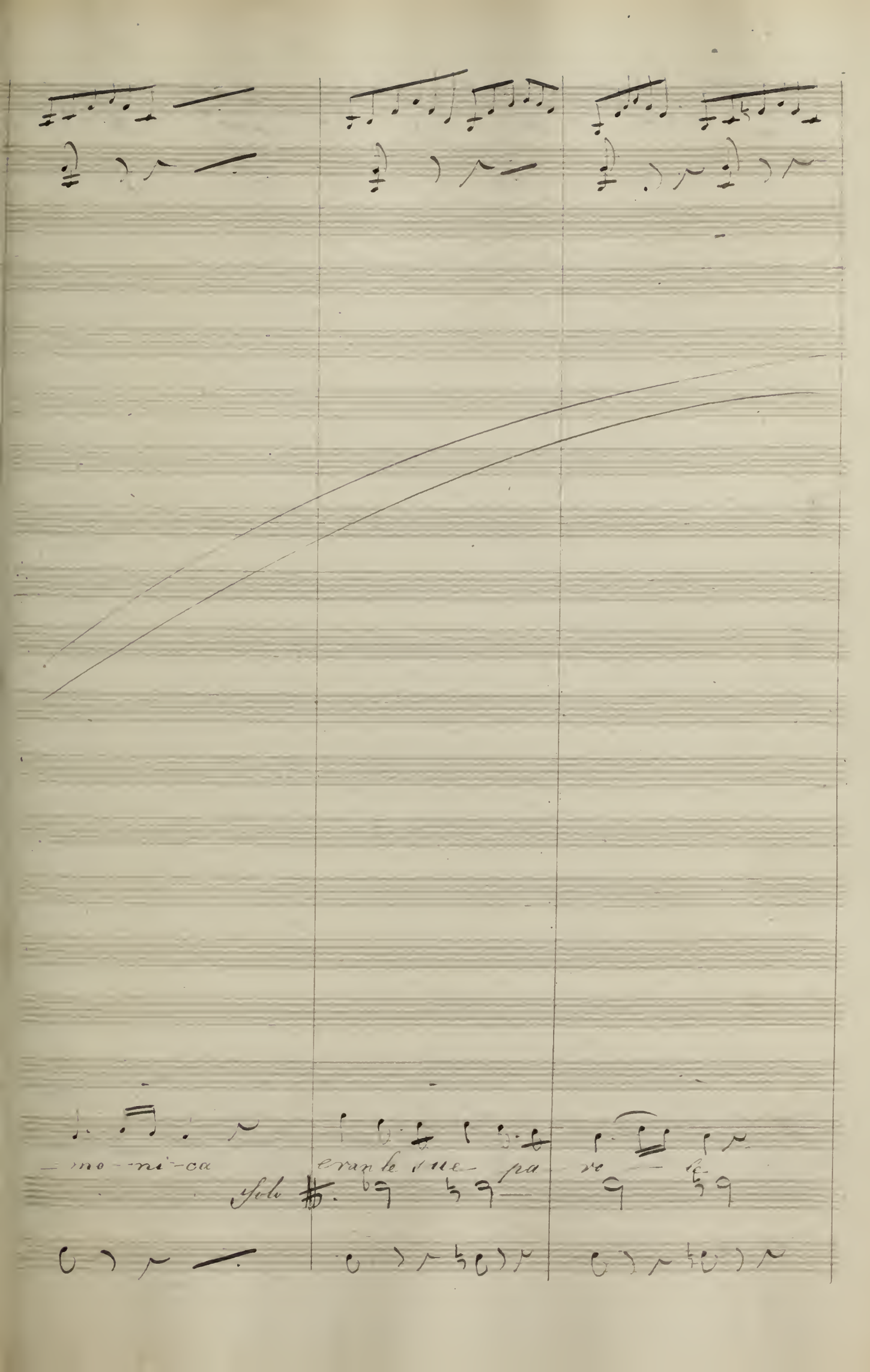
Oh! cari ac-
Oammi poter ba-ciar

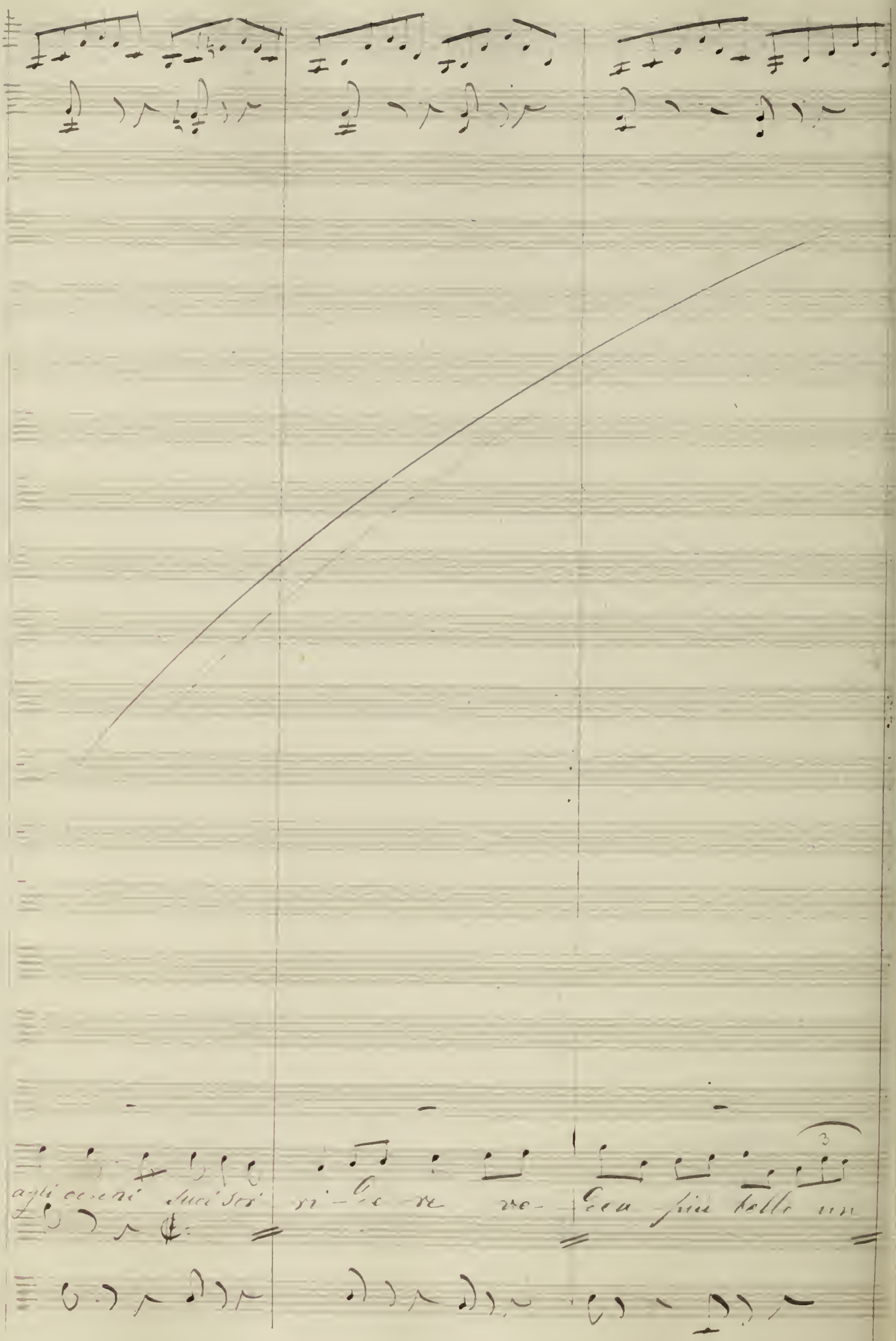
canti così li profe si a così tro va

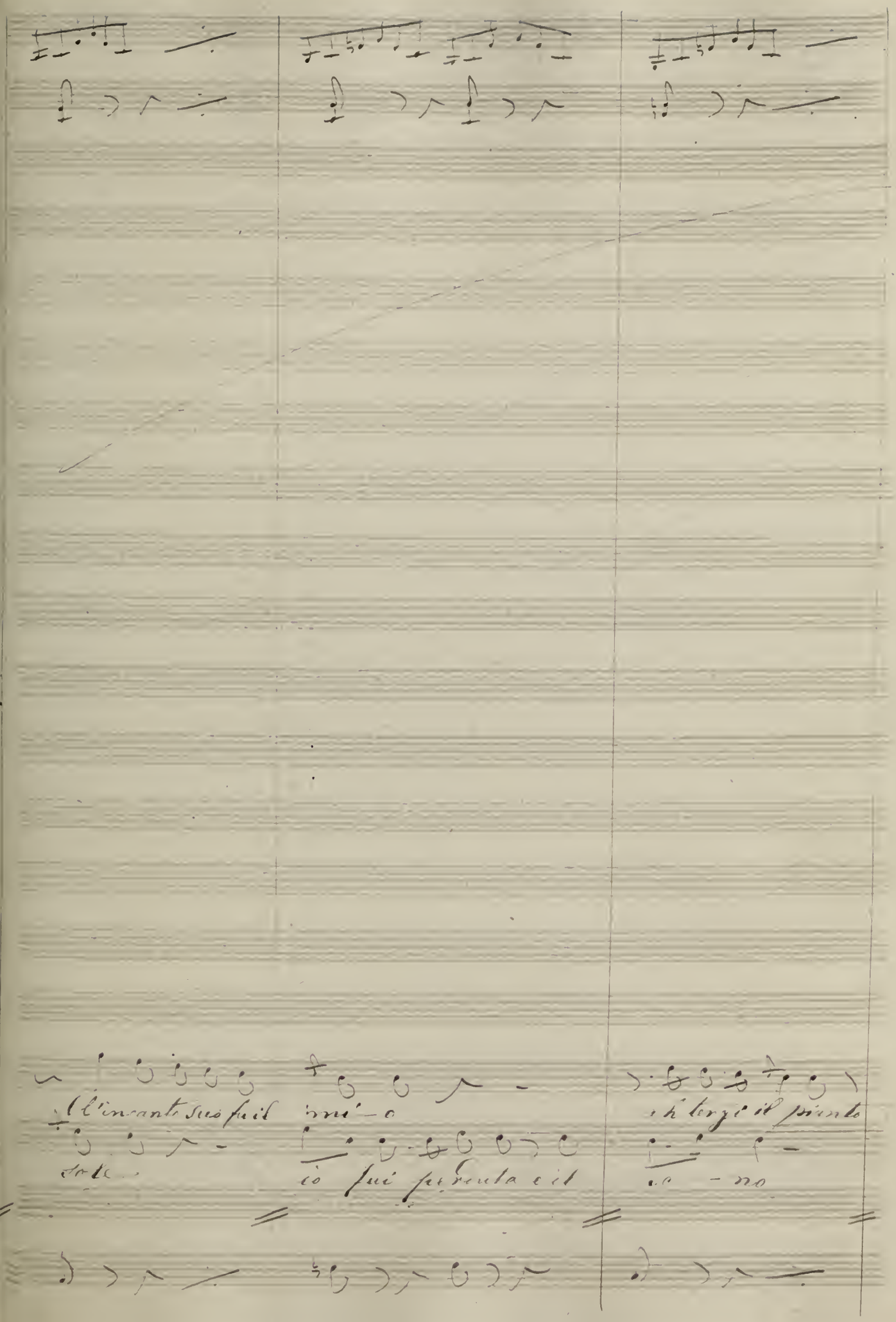
Come all'Q al
B- battuta 24

nel mio cor la ri -a

Colei qual'aspa or=


no - ni - ca
Solo
erano le due pa re - ti


agli occhi miei sei
si - be - ne
ne -
Ecco più bello un
3


All'incanto suo fui
mui - o
sch'terge il pianto
dolce
io fui presenta ed il
io - no

(animando sempre)

avrò pie-tà de'

D'ue-sto ho del tuo per-do-no

Deh tu mi vegg'io

Ah tergi il pianto

gui-da

me raf-sicura e

sgri-da

sal-varmi da me
stes- sa sal-va-mi
sal-va-mi dal mio

ah tergi il pian-to te non te-ga e-terno

cor

Ott.no

8a ai fl.

no - - - - - - - - do eter - no no do all' aria)

ah — ri -

= pet-ti oh Ciel ri-pe-ti si lusin-ghieri ac-

arco

arco

Solo

f

Ah

f

cen - ti

Norma

Più animato

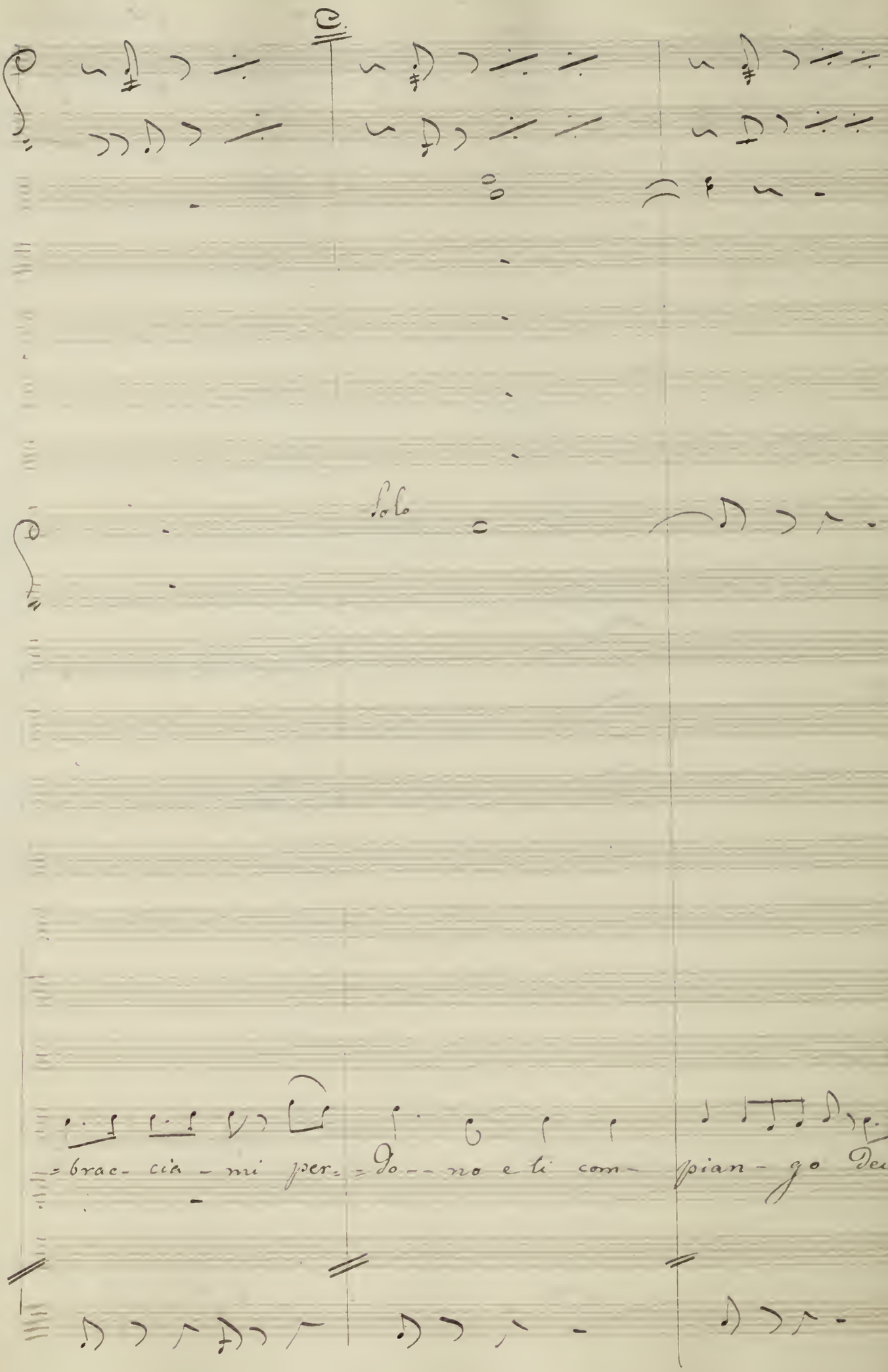
Cor. in Do

Più animato

si ah! ah!

si fa core e al-

Più animato


solo
brac- cia - mi per- do- no e ti com- pian- go Dei

vo — ti suoi ti | li — be — ro i | tuoi le — ga — mi io

Solo
frango al caro og gettou ni la vi-

fpp

fpp.

=vrai fe — li-ce an— cor al ca ro ogget to u-

pp.
ni ta vi vrai fe li ce an

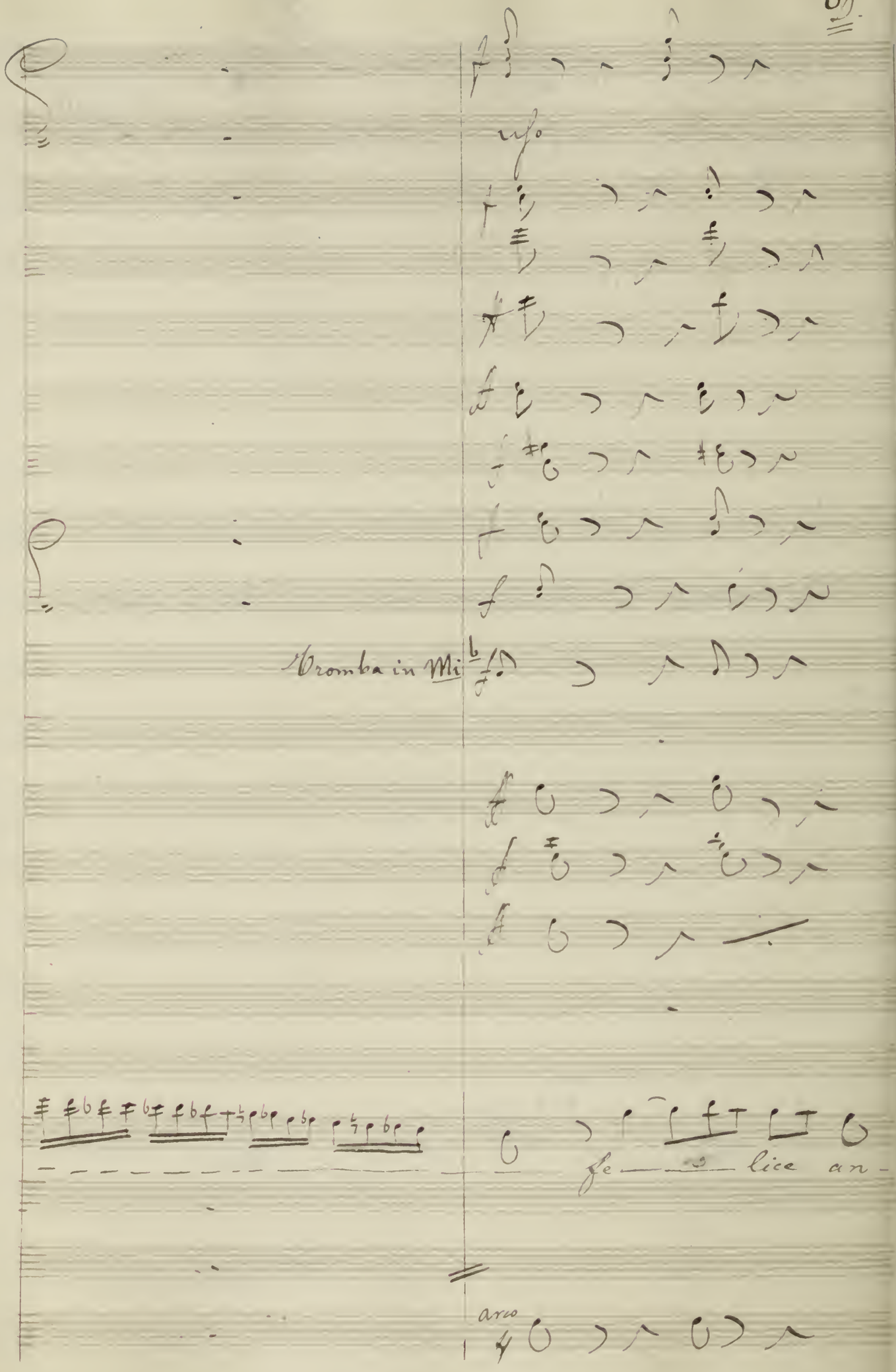
G.

Colla parte

tutta forza

=cor — — — vi- vra — — — i an- =cor — — — — — — —

Colla parte


Tromba in Mi
fe lice an-
arco

pp

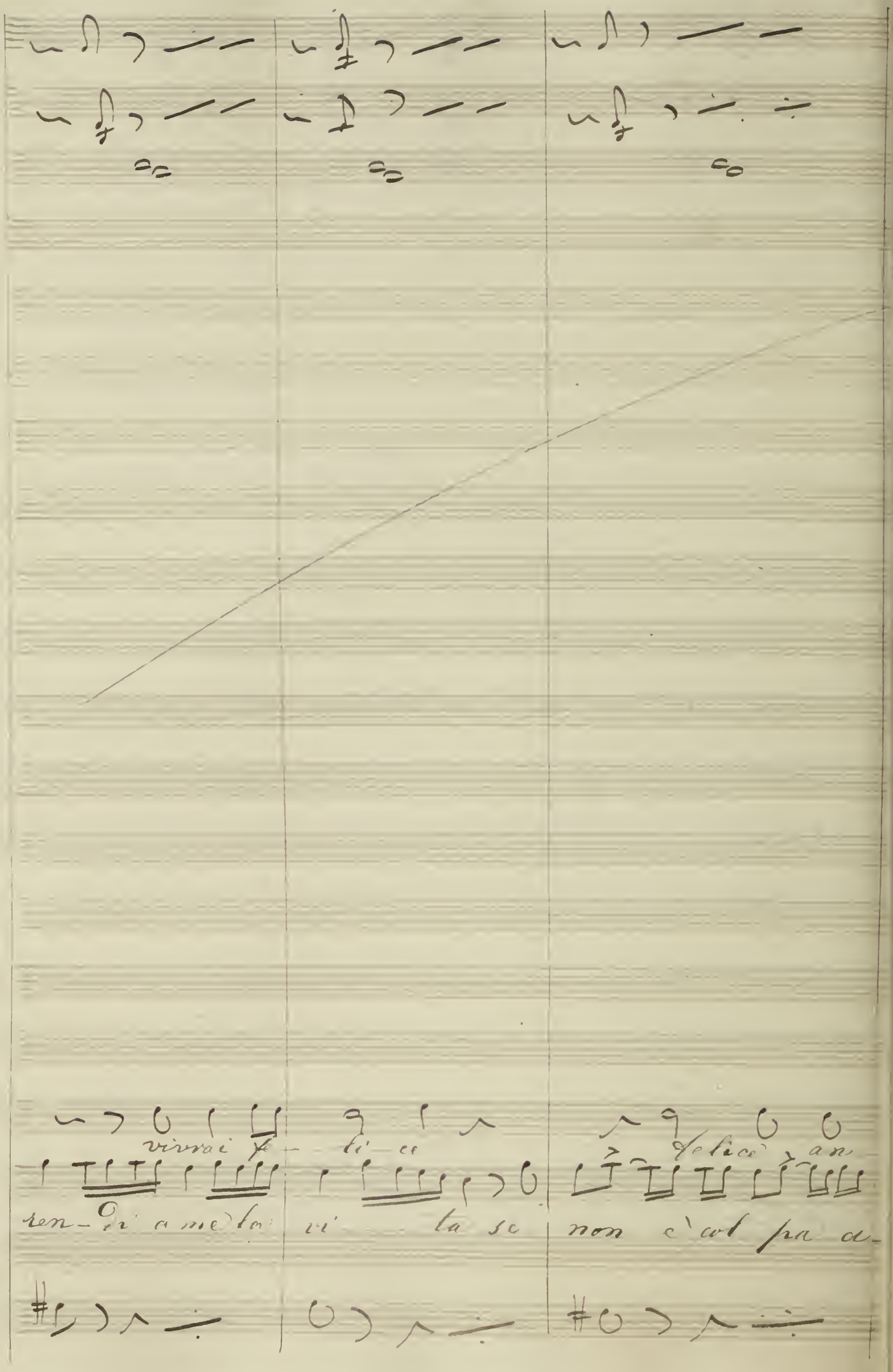
pp

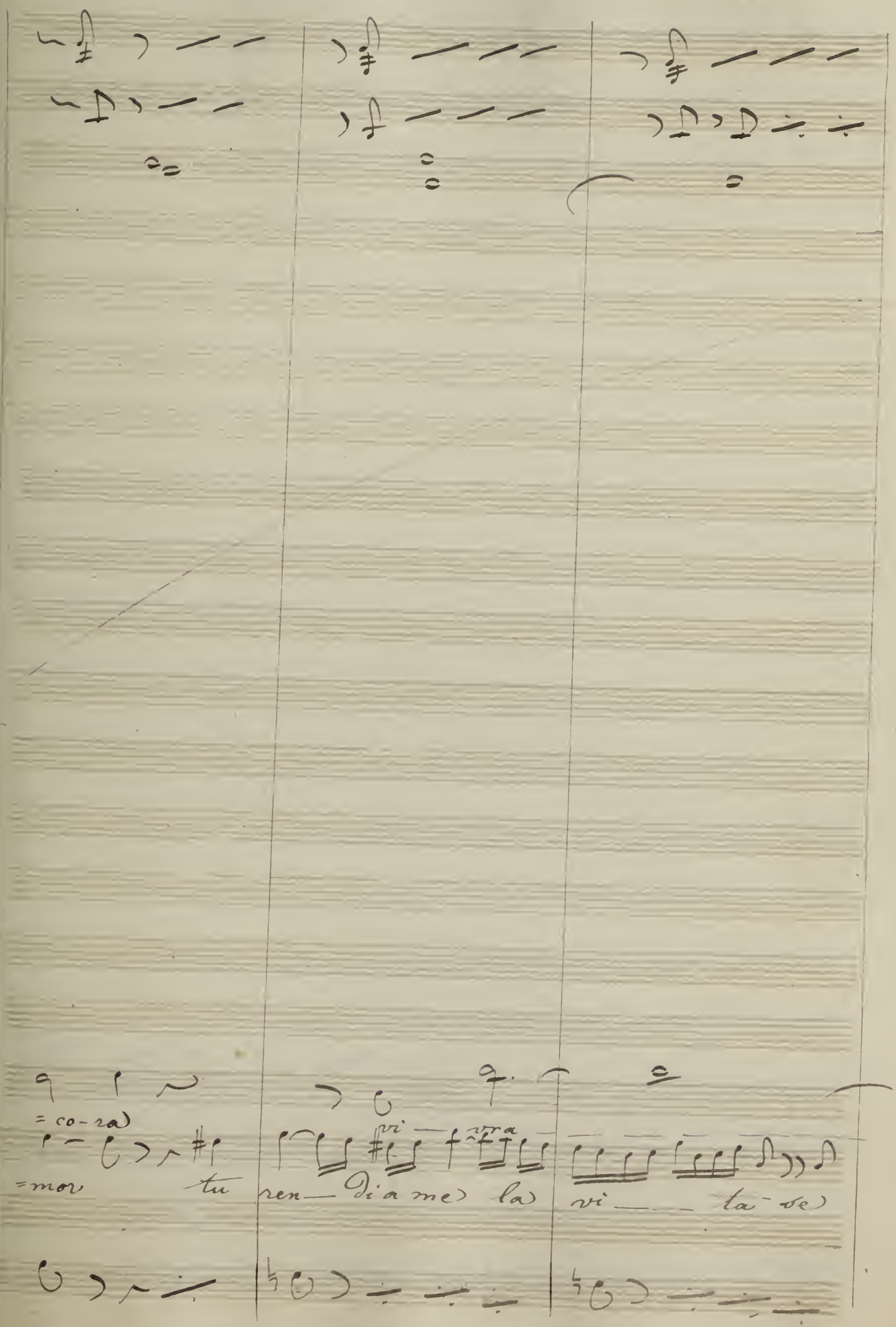
pp

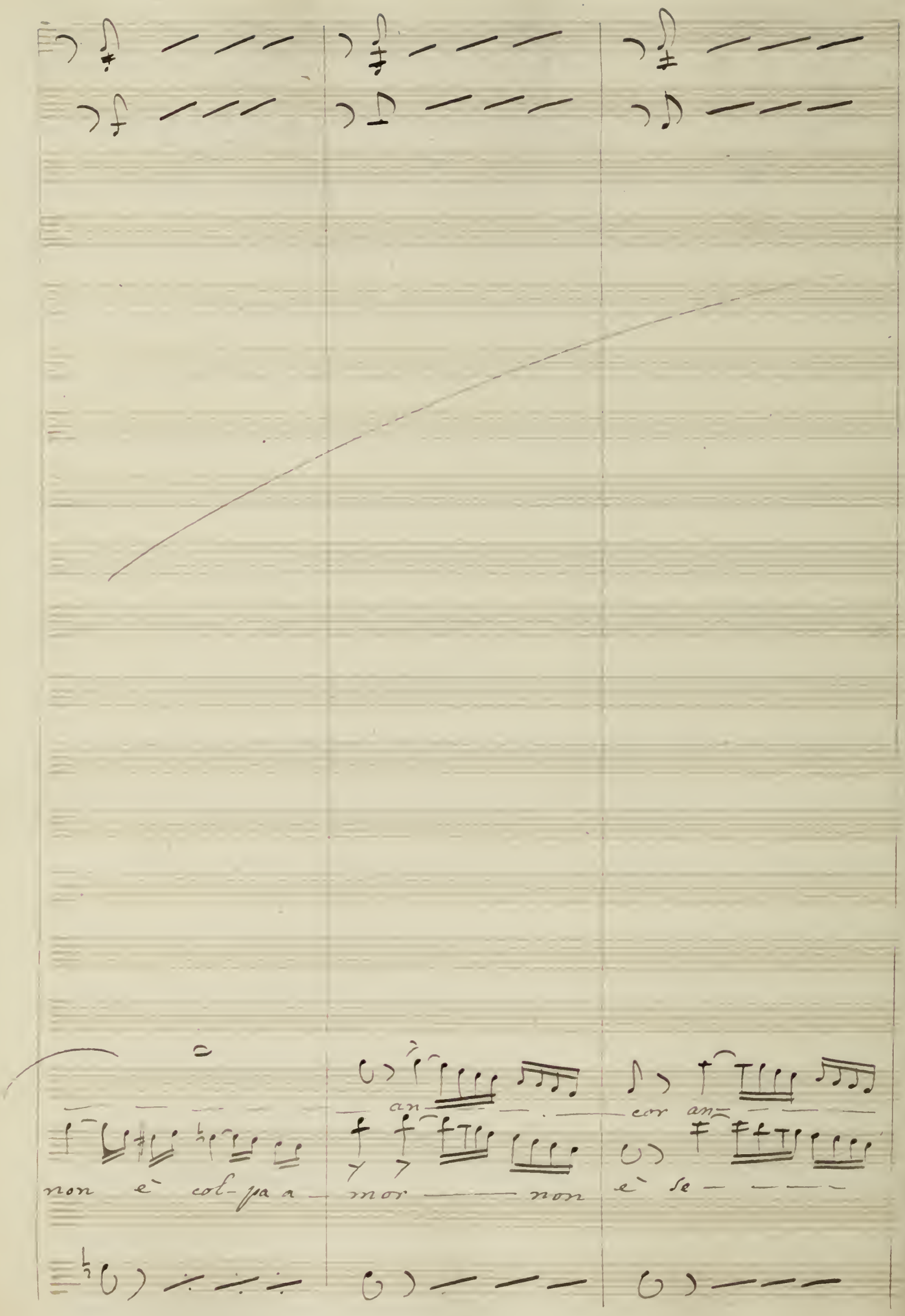
Come dal 𝄋 al 𝄋.

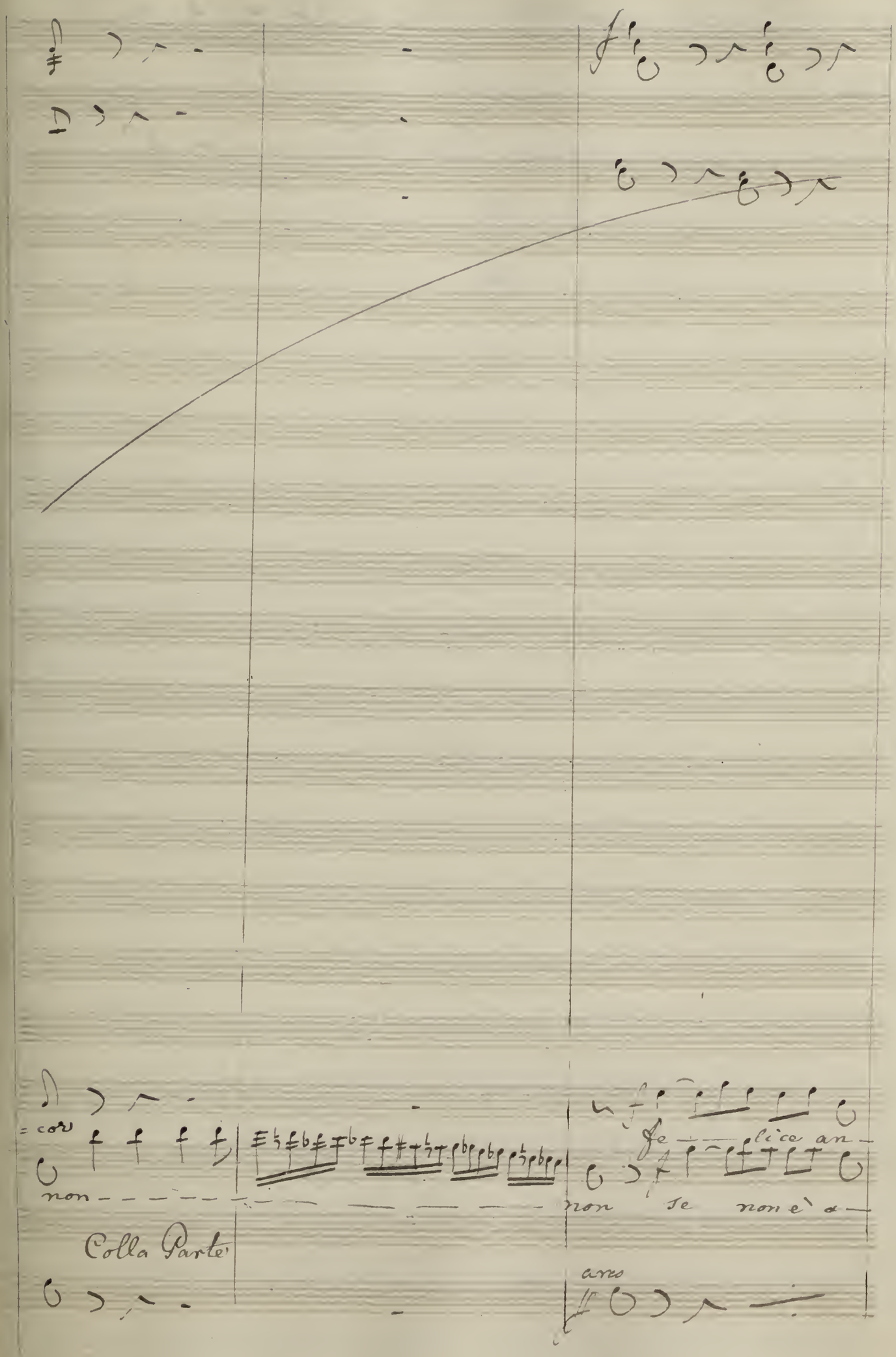
tu — sin — ghiri ac — cen — ti per te per ti s' ac —

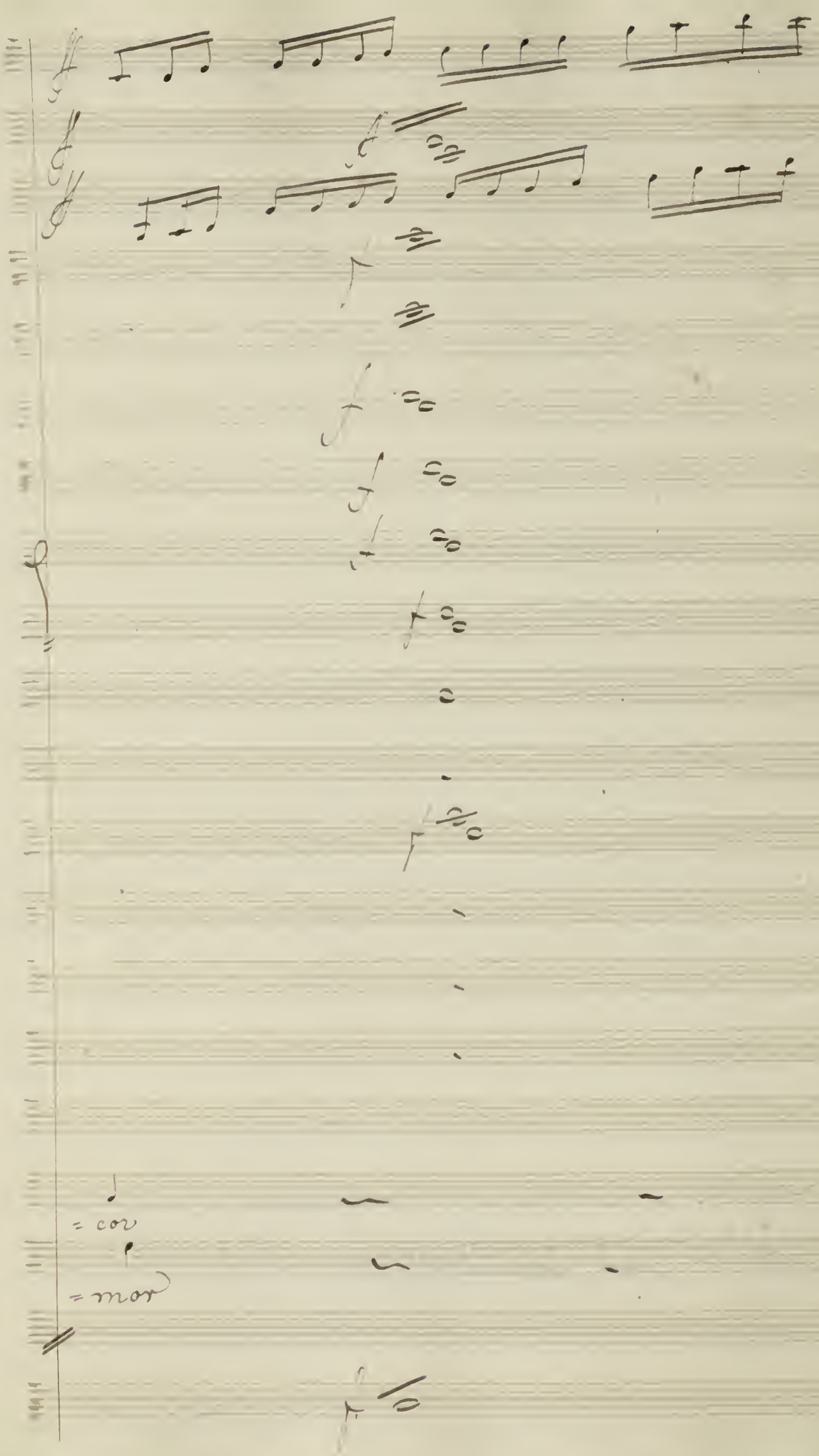
=que_ta_no è
lun_ghi mici tor_ mentì tu


vivrai fe - li ce
felice an
ren - di a me la vi - ta se
non c'al pa a-


=co-ra
=mor
tu
ren
di a me
la
vi
vi
vi
ta se


an
cor an
non è col-pa a
mor
non
è se


= cor
non
Colla Parte
fe
lice an
non se non è a
arco


= cor
= mor

Colla parte

a Due Lento a piacere

ten

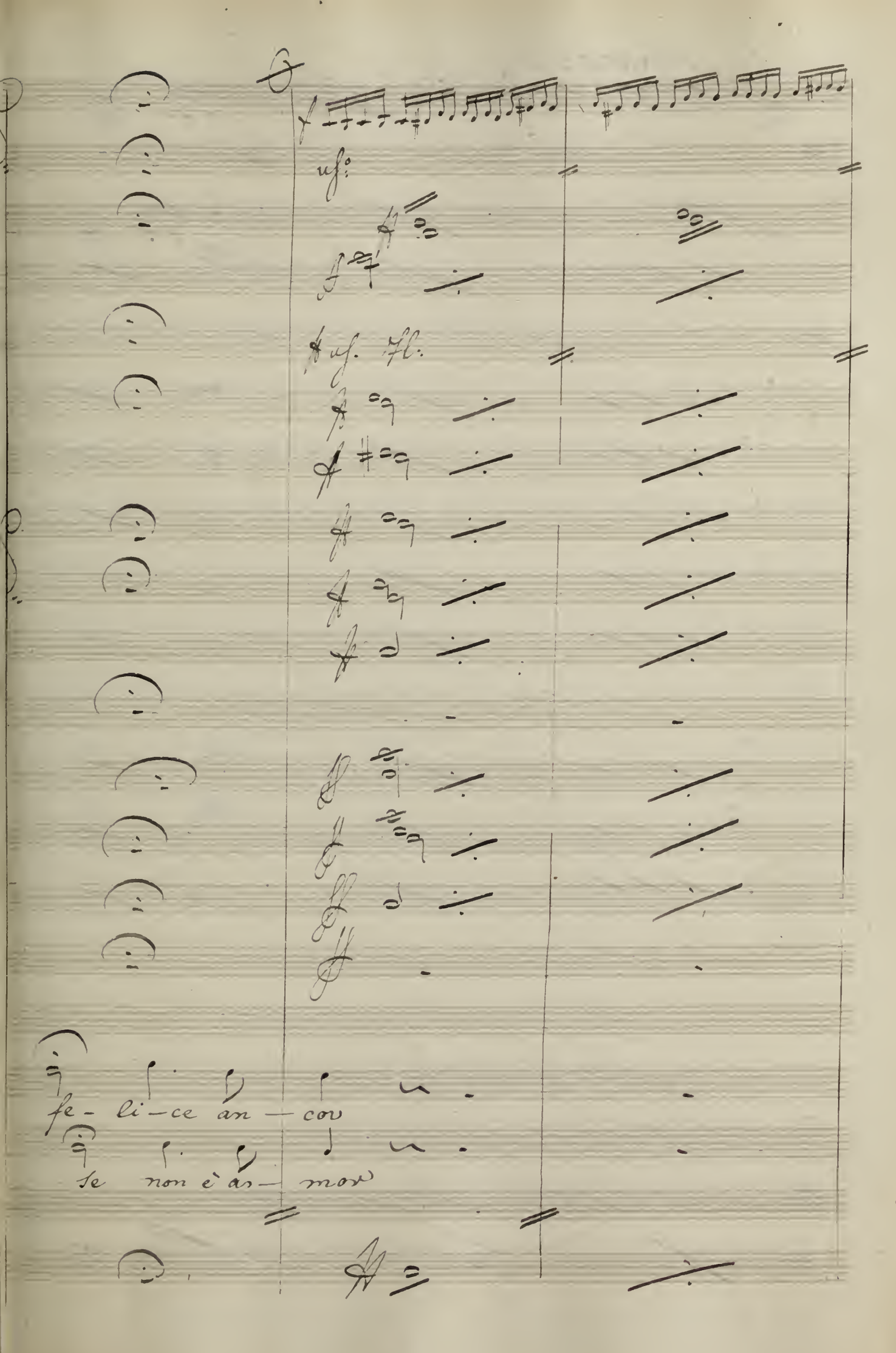
ah!

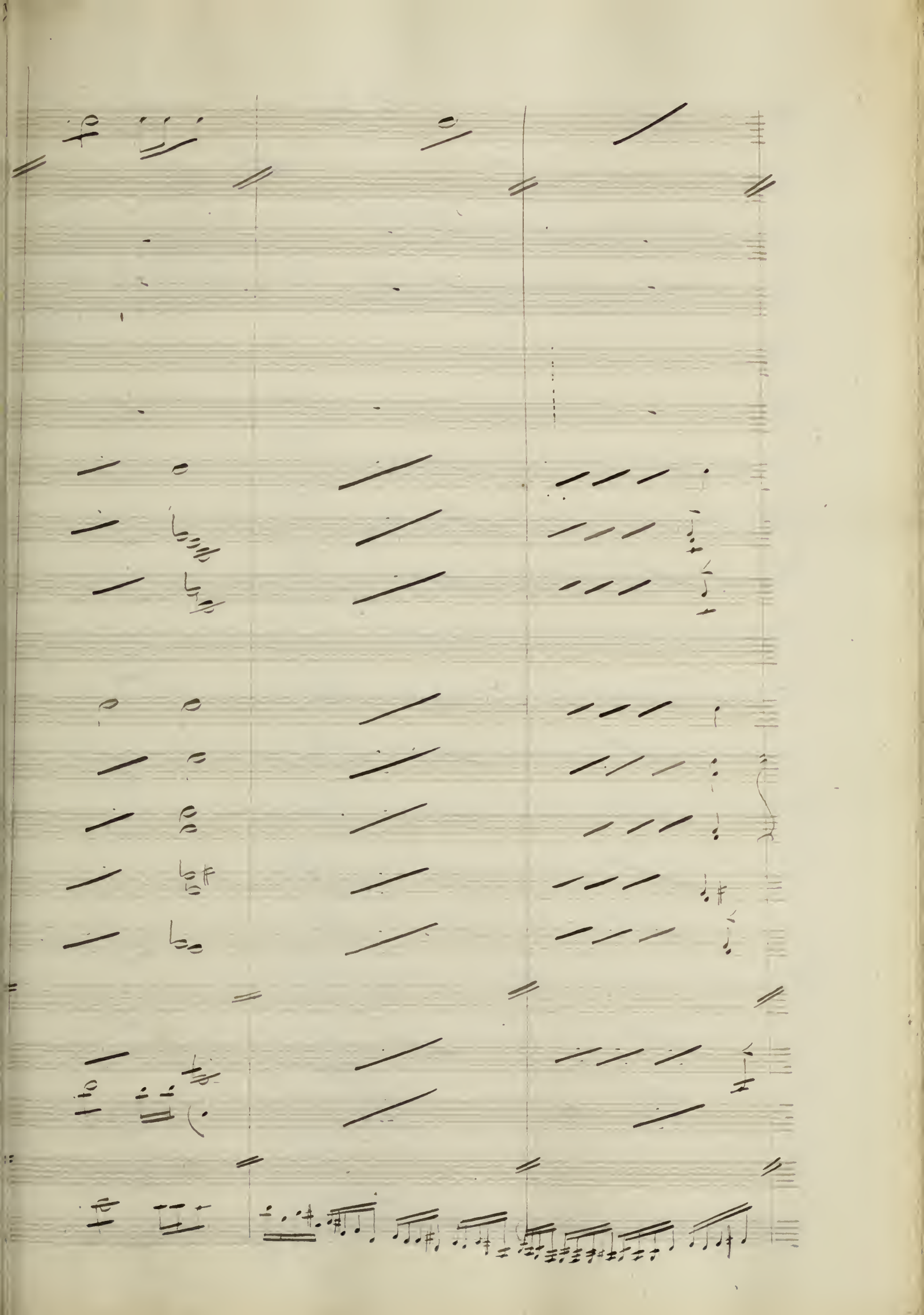
ah!

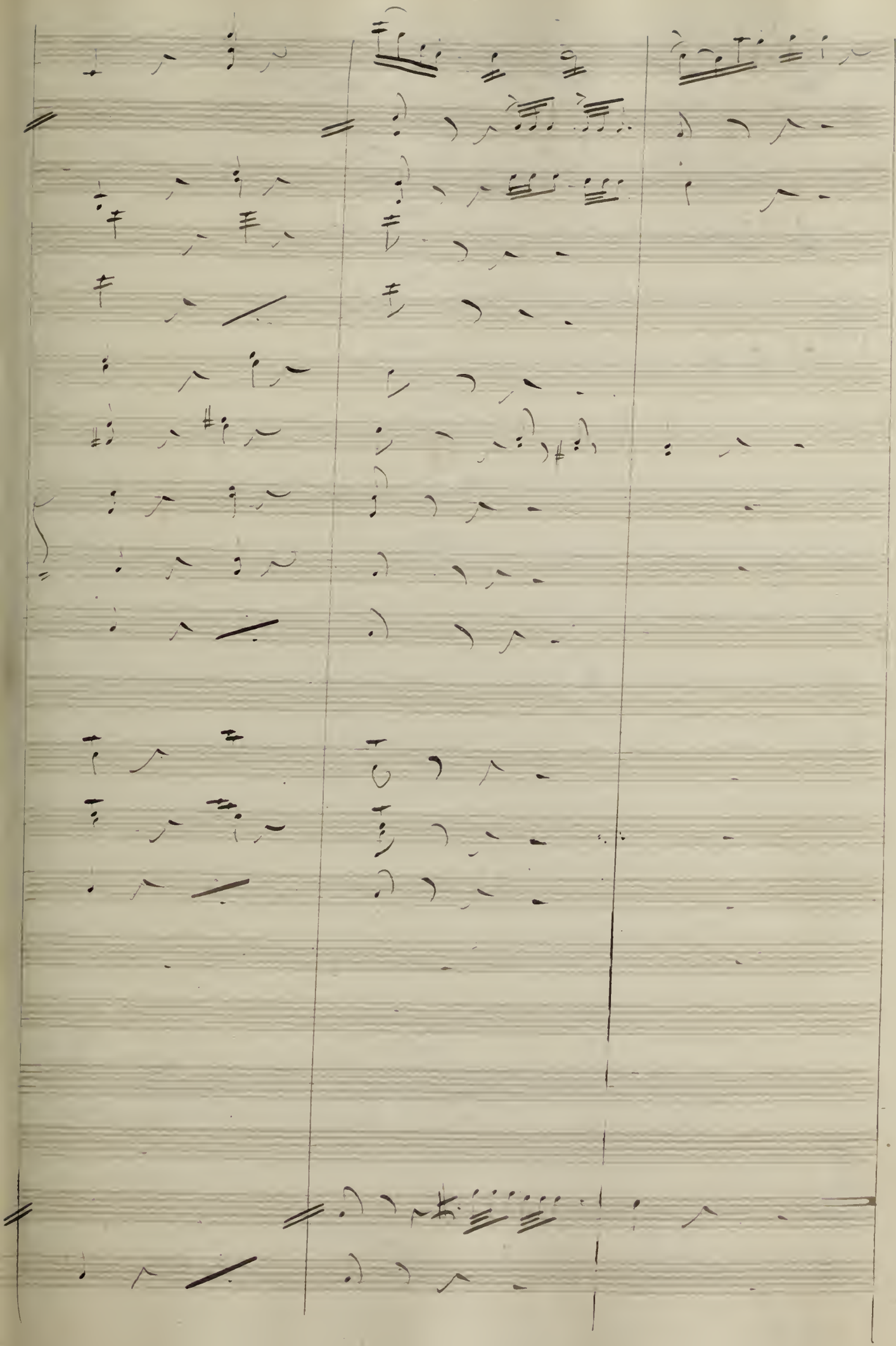
ten.

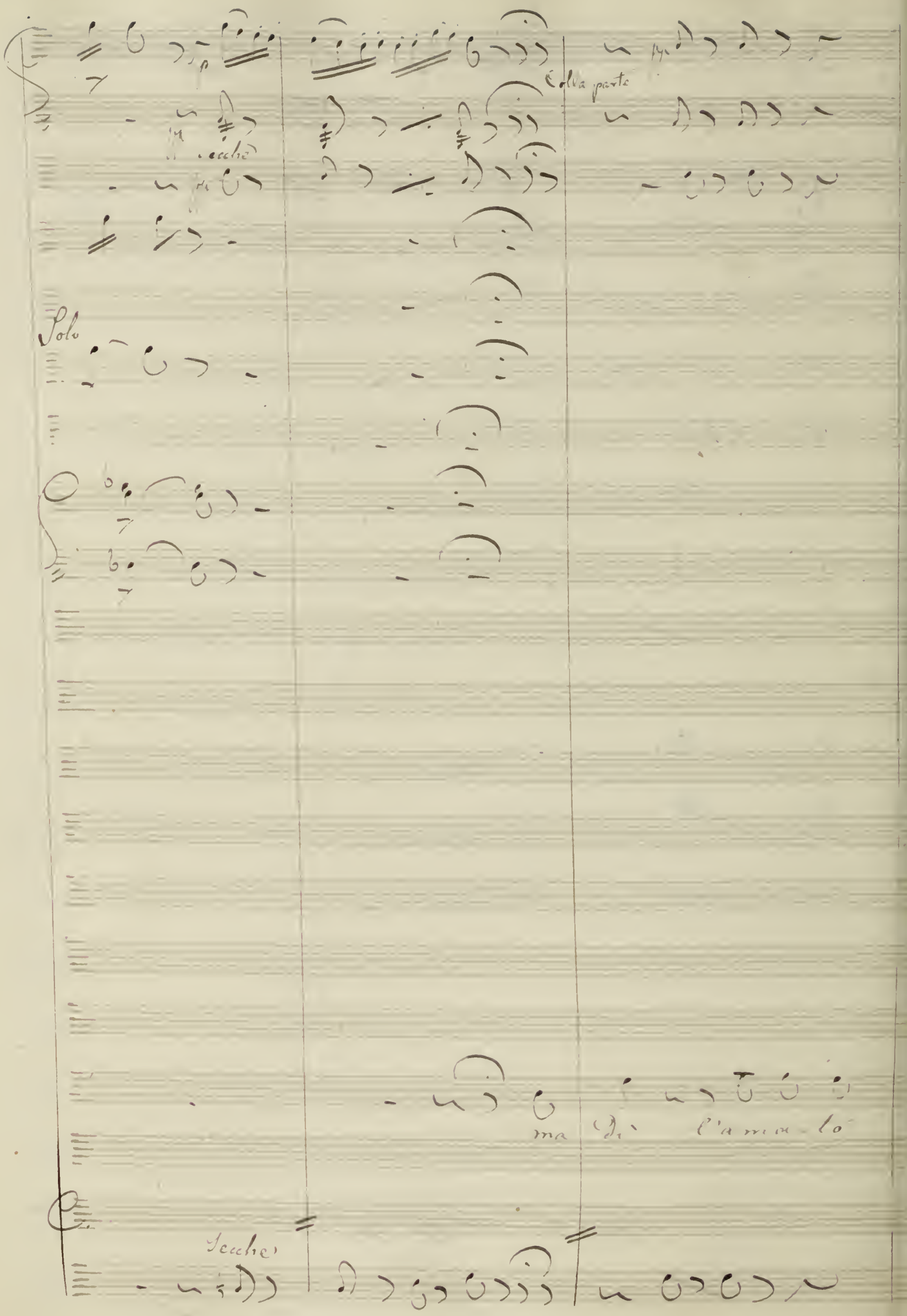
Colla parte

Risoluto

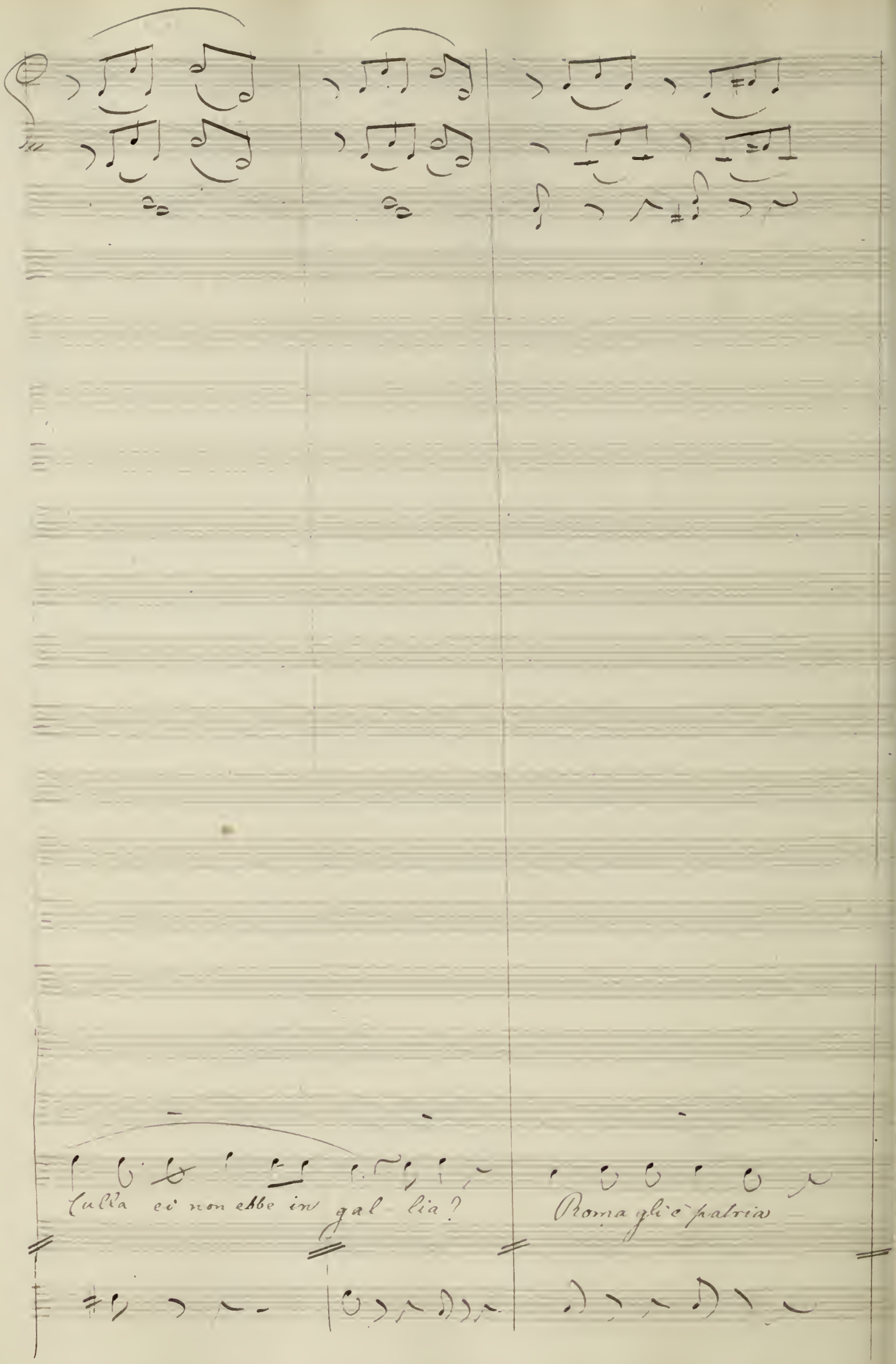

uf.
uf. fl.
fe- li-ce an — cor
se non è as— mor






Colla parte
secchi
Solo
ma
di
l'a ma lo
secchi

gio - - va - ne quale fra noi si no - ma


Sulla ei non ebbe in gal lia?
Roma gli è patria

appena p.

pp.

pp.

pp.

pp.

pp.

Roma?.... ed è? pro se-gui

pp.

pp.

Solo

pp.

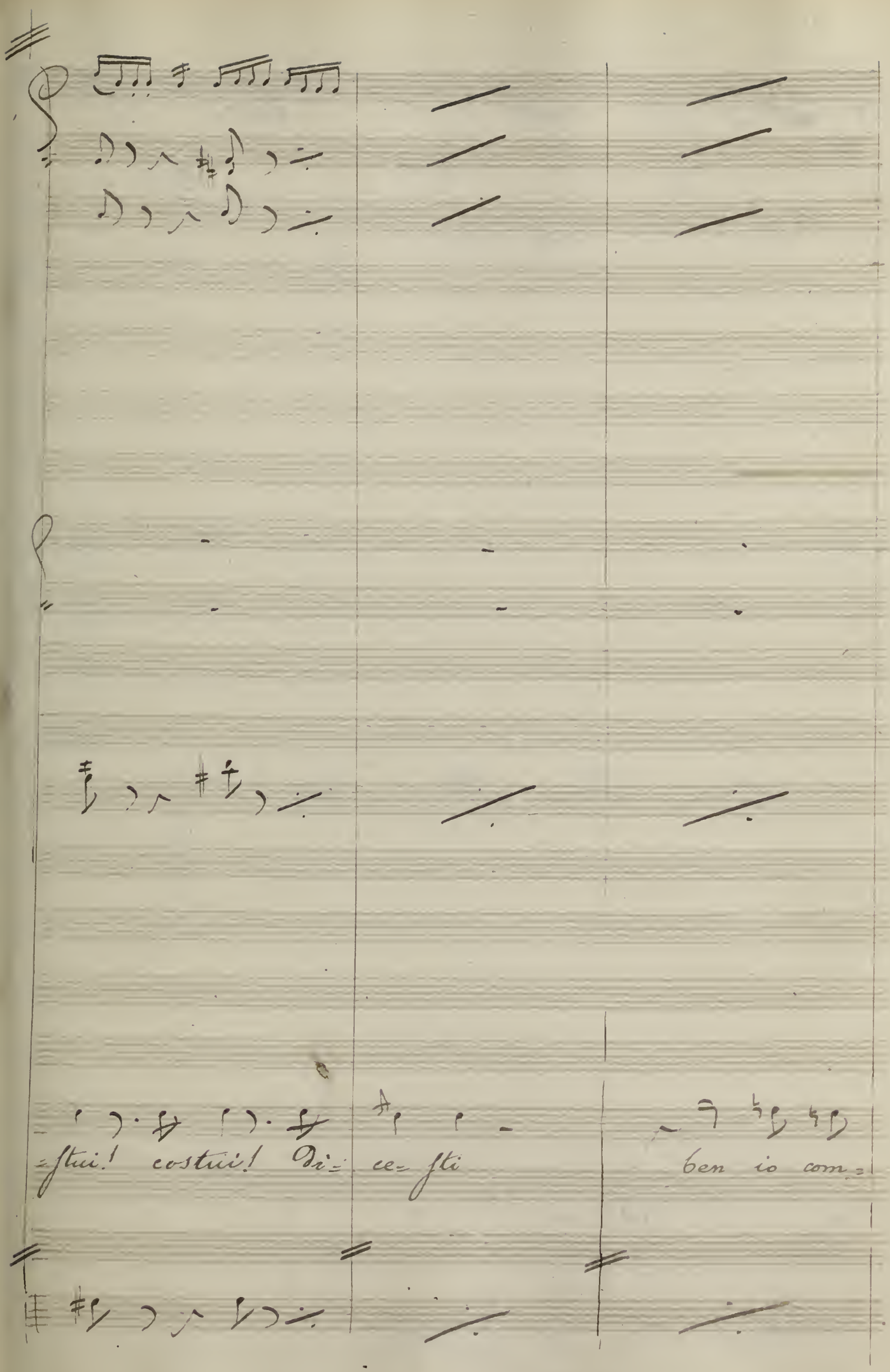
e — i?

pol —

Ye

mira

pp.
pp.
pp.
pp.
lion?
qual'
ira?
Co--
pp.
pp.
pp.
(coche)


=stui! costui! Di= ce= sti
ben io com=

cres

cresc.

f

presi

ah?

si

mi — se-ra

cresc.

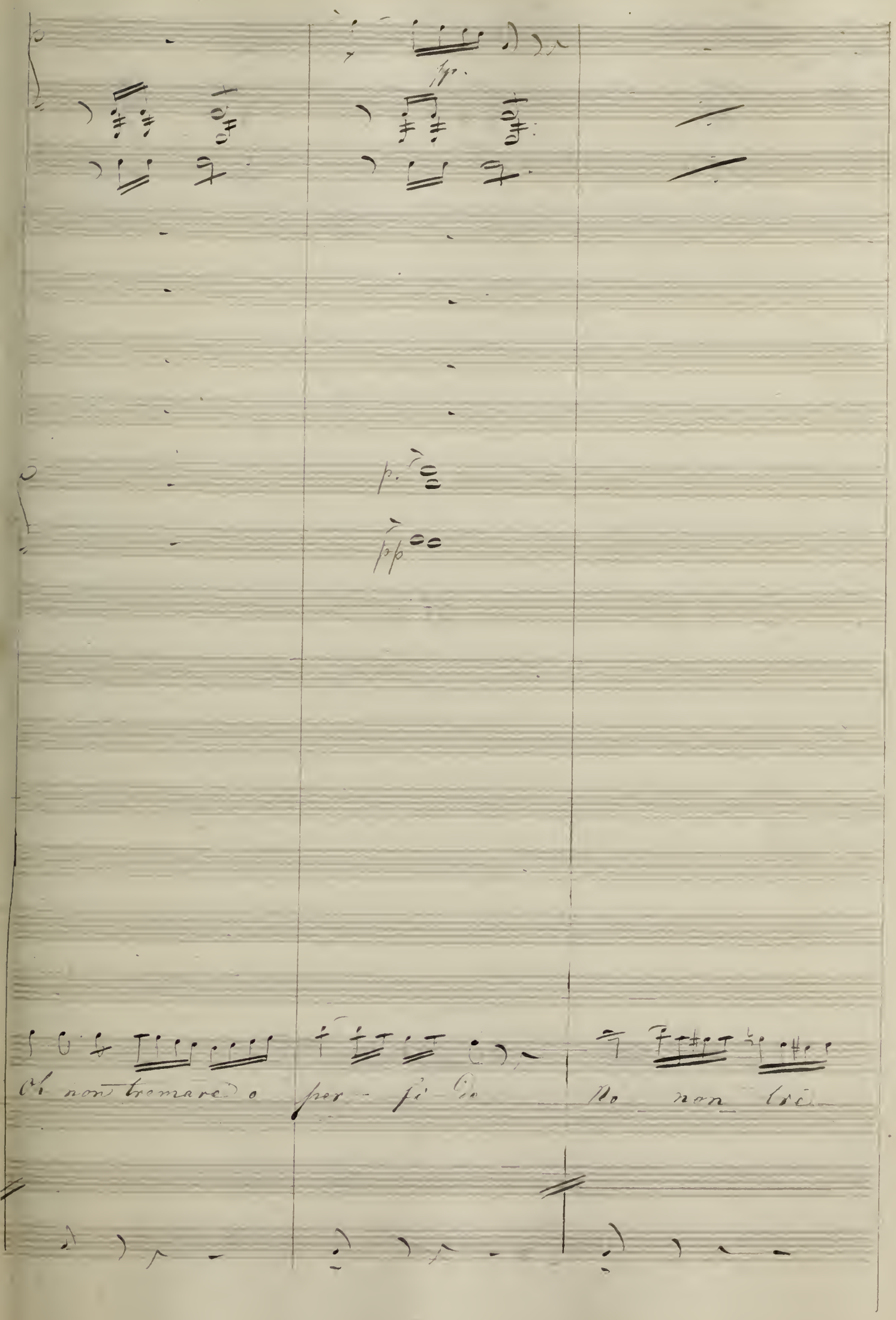
in sol
te che
festi

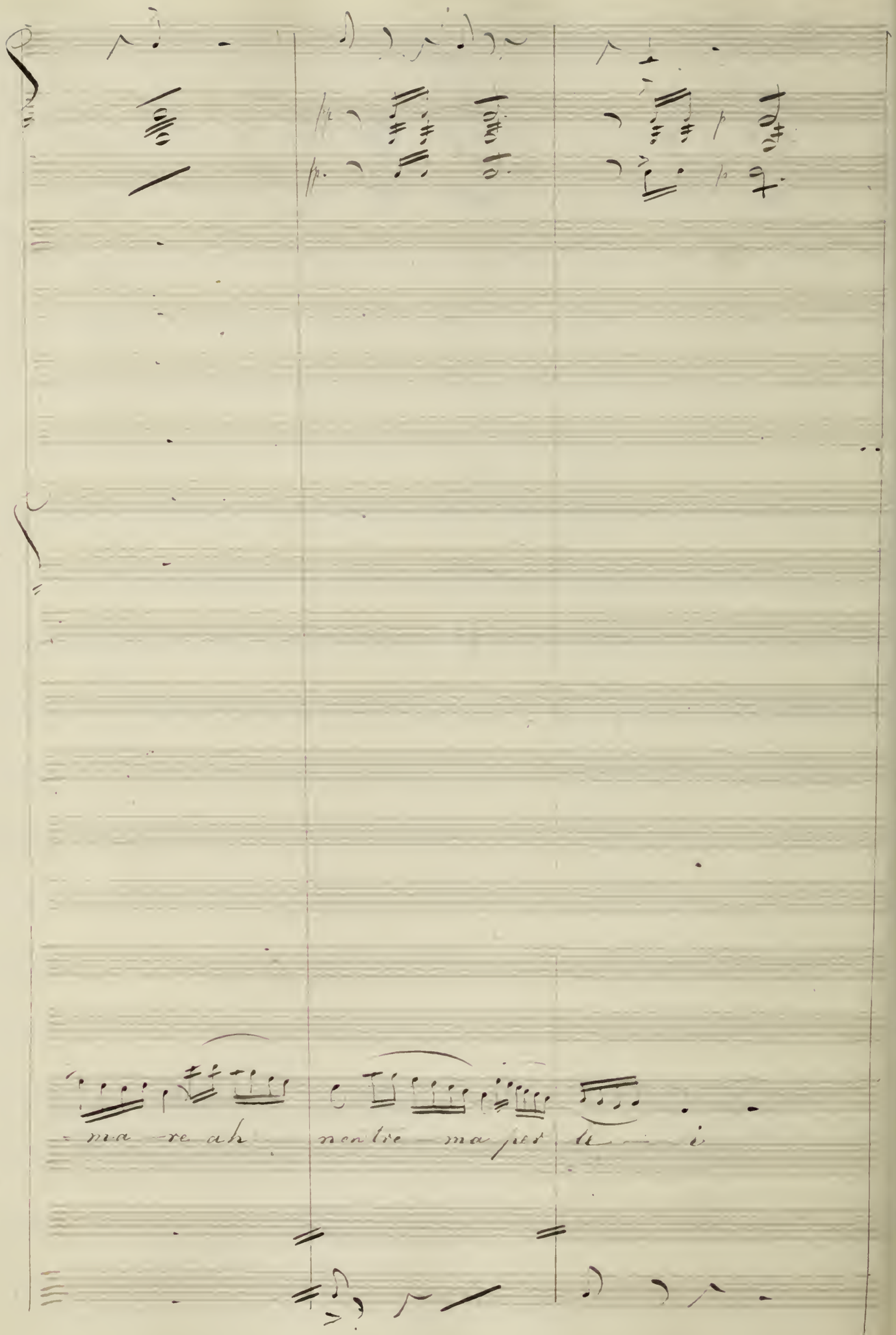
Solo
tremi
tu!
io!!

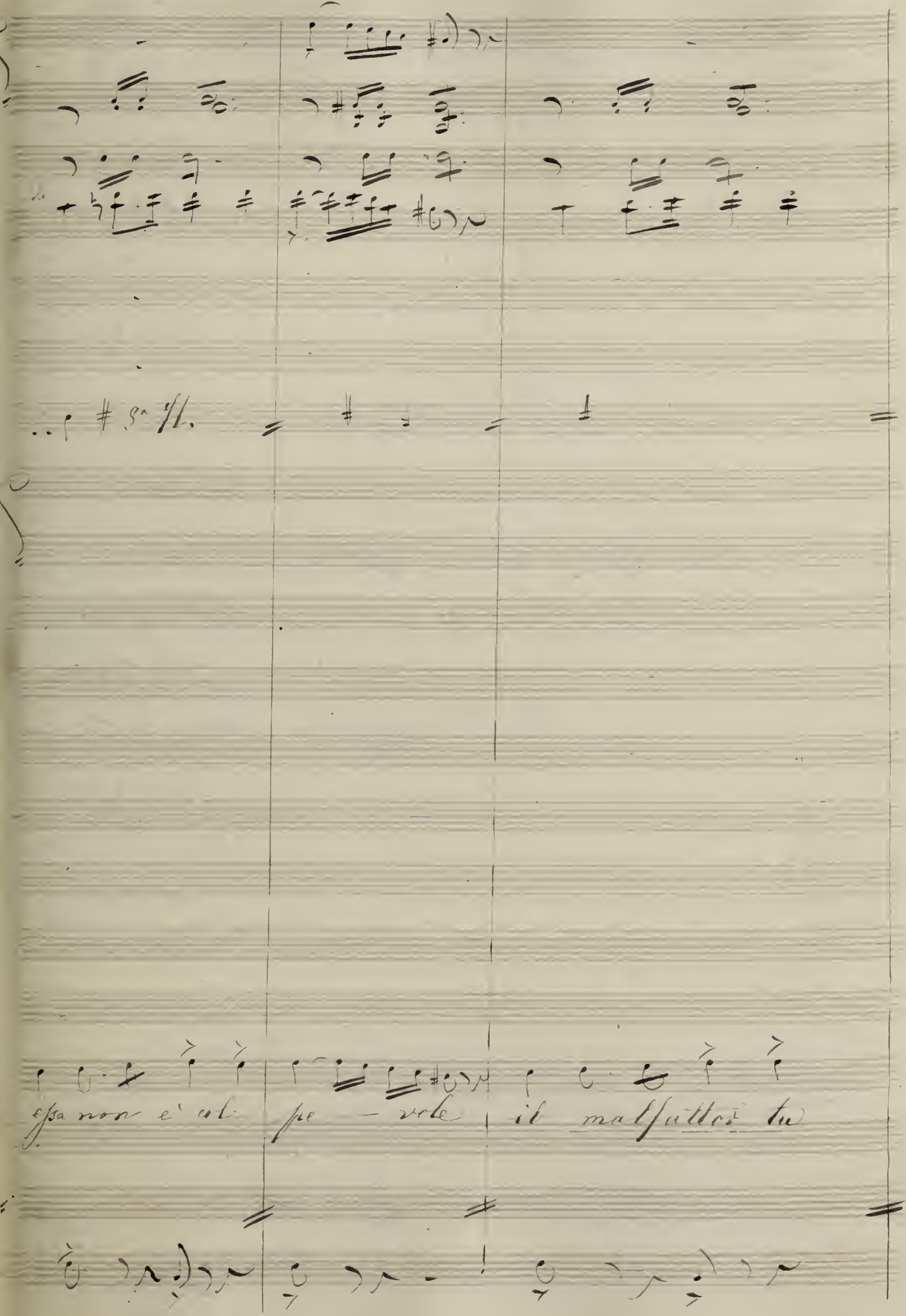
e per-che?

e per-

marc.
con forza
chi la trami! Oh non tr - ma - re


fp.
p.
pp
Oh non tremare o per - fi - do
No non tre-


ma re ah
nen tre ma jes te i


ff.
essa non e' ul - pe - vole il malfattore tu

marc.

a piacere assai marcato

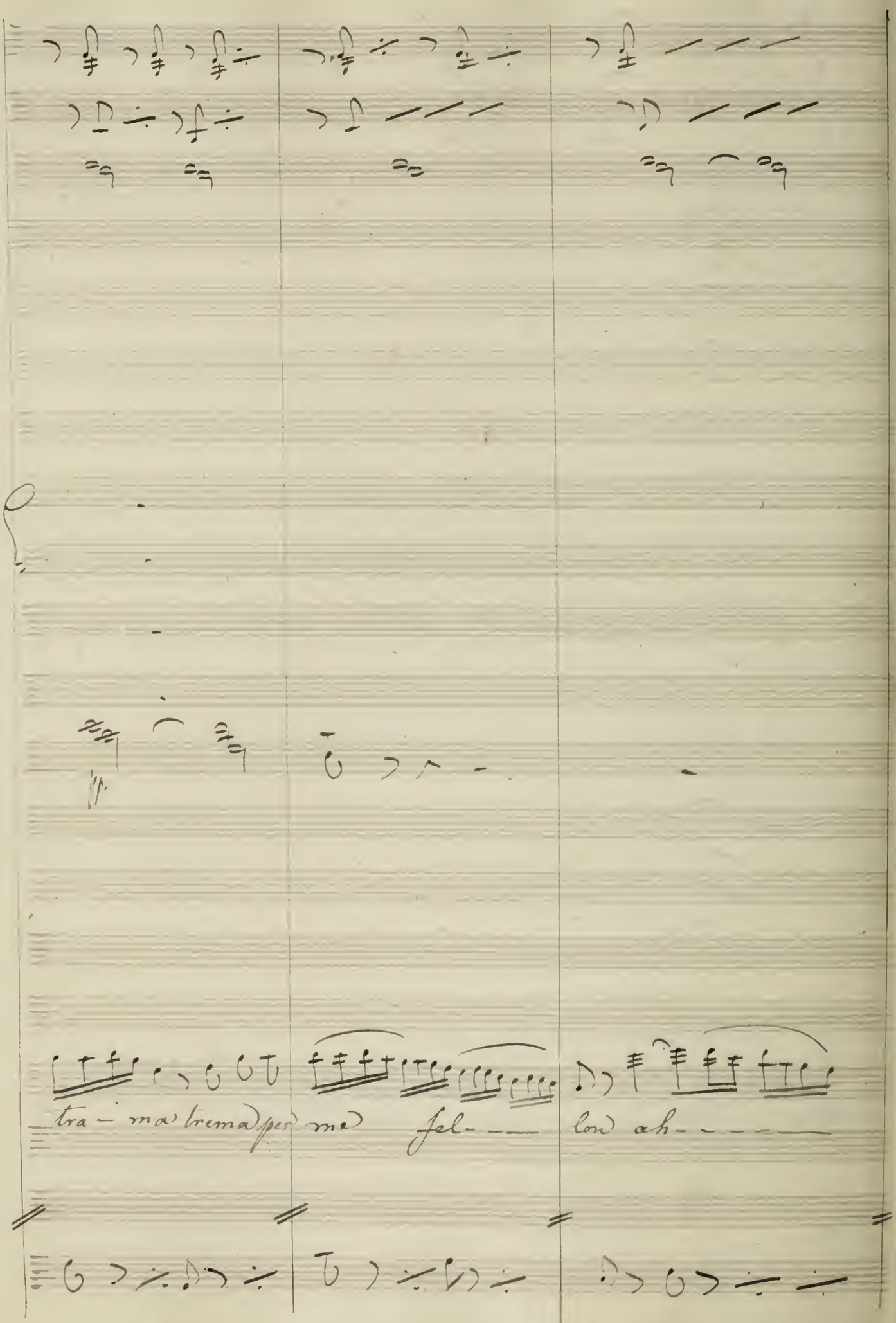
Io — — — i trema per te fellon trema fior te fellon pei figli

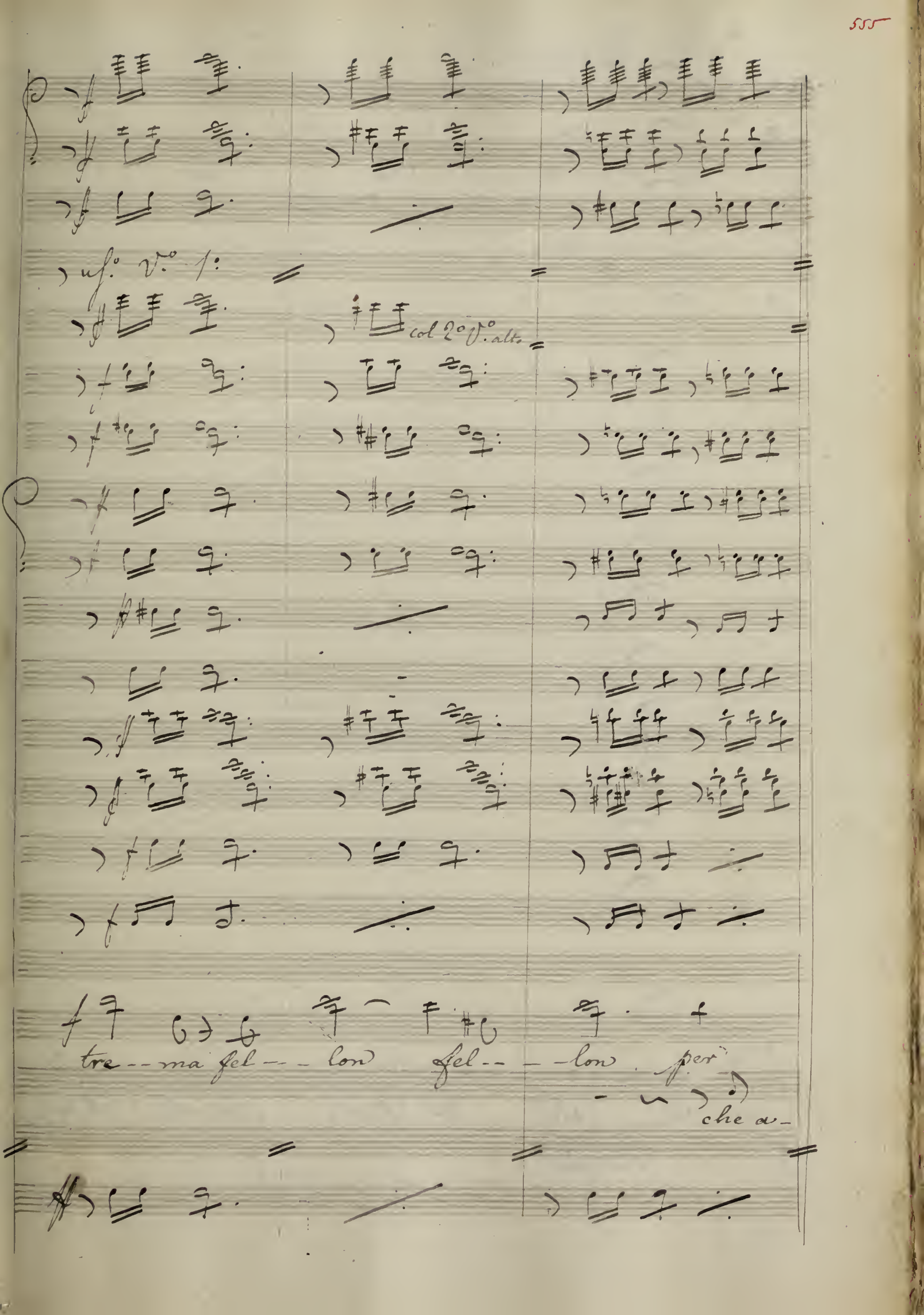
Colla parte

a piacere in tempo

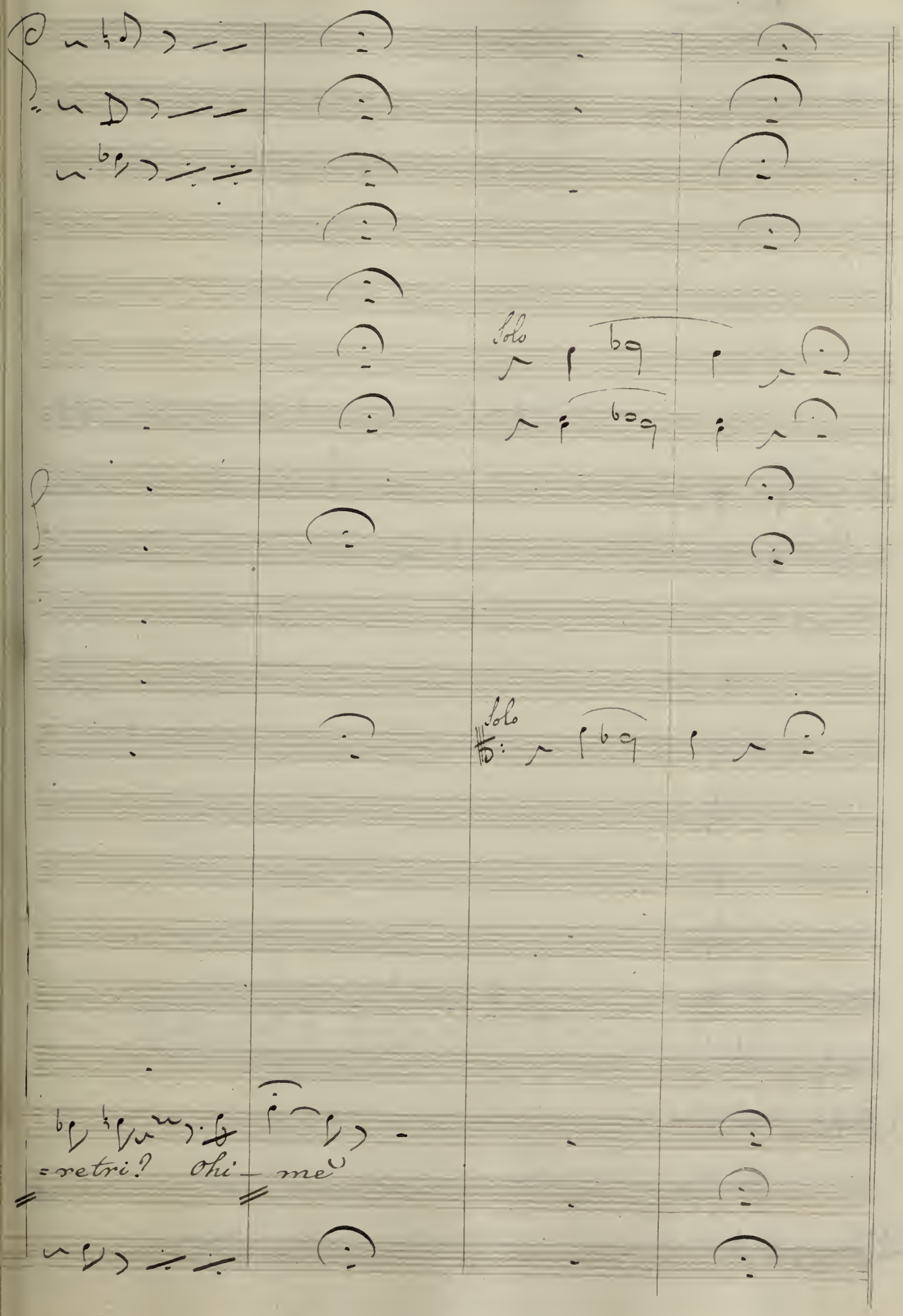
tuoi tre ma per me fel - - - lon oh - - - - - - - - -

Colla parte


tra- ma tremadpes me fel- low ah-


uf. V.° 1.°
col 2.° V.° alto
tre -- ma fel -- -- lon
fel -- -- lon
per
che a-

Più mod.
pp.
pp.
me
=scol-to
ah?
Ah
parla
ta-ci?
t'ar-
Più mod.


Solo
Solo
=retri? Ohi — me

Aud.e marc.

piz.

mf.

pp.

e deciso

p.

In Si b

In Fa

Norma

Oh! di qual sei tu vit — tima

Adalgisa

Pollione

piz.

Aud.e marcato

3a sotto

p

cru — do fu-nesto in — gan — no

pria che costui co —

pp.
pp.
no — su - re sera il mo - ri - re il mio men - O can - no

fonte d'eter-ne la-gri-me egli a te pur' di

=schiu-se)
co-me il mio cor de-lu — se l'empio il tuo

Colla parte

arco

3ª

colla parte

co — — ro l'empio il tuo co — — re il tuo coro tra=di

arco colla parte

pp.

pp.

pp.

pp.

più che costui costui co: pro - sce - - - ne

di qual mi - ste - ro ar

Norma de tuoi rim: pro - ve - ri

segno. non farmi a

t'era il mo-rir mon= da---no

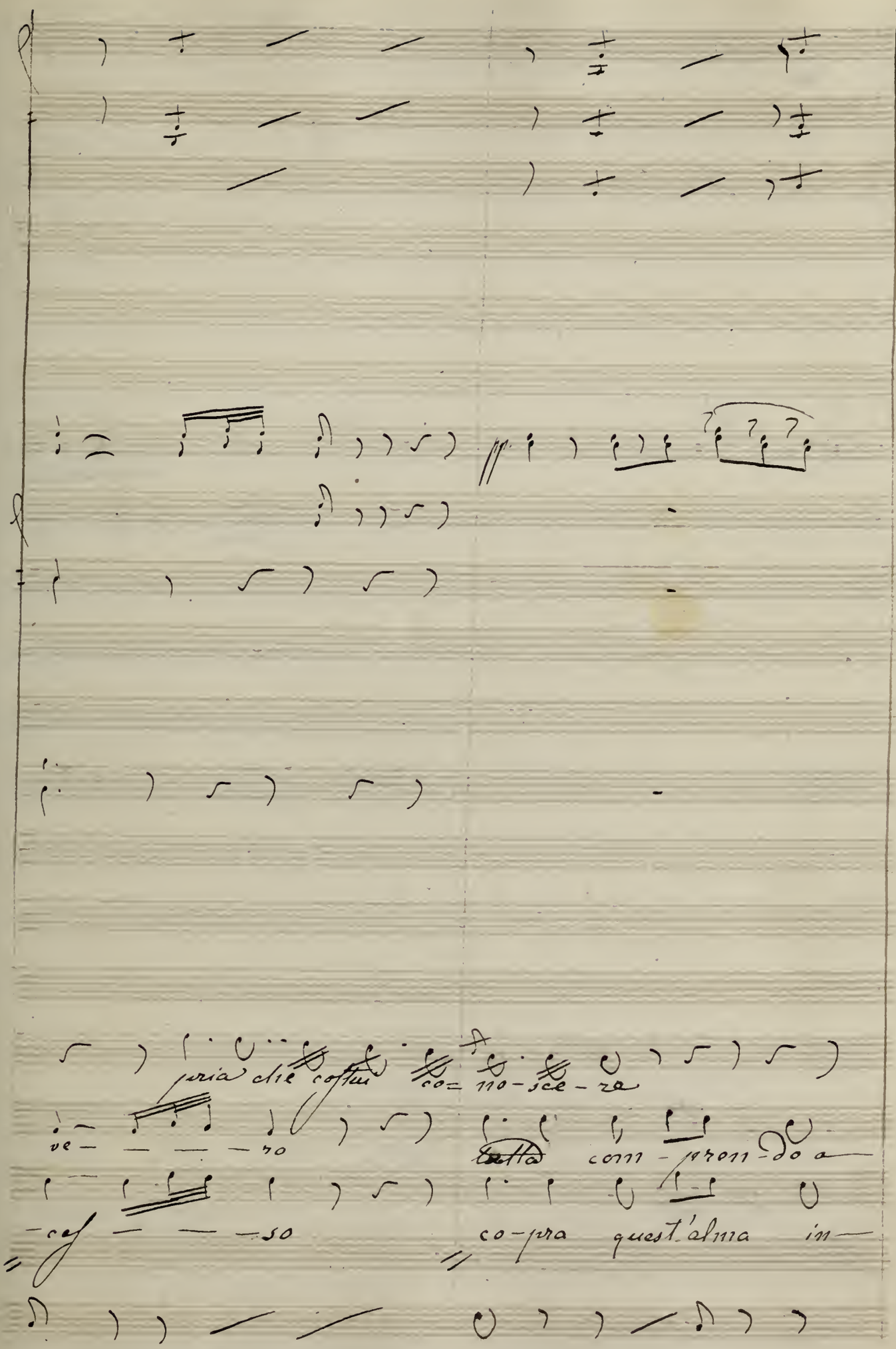
ri-bi--le tre-ma il mio cor di--

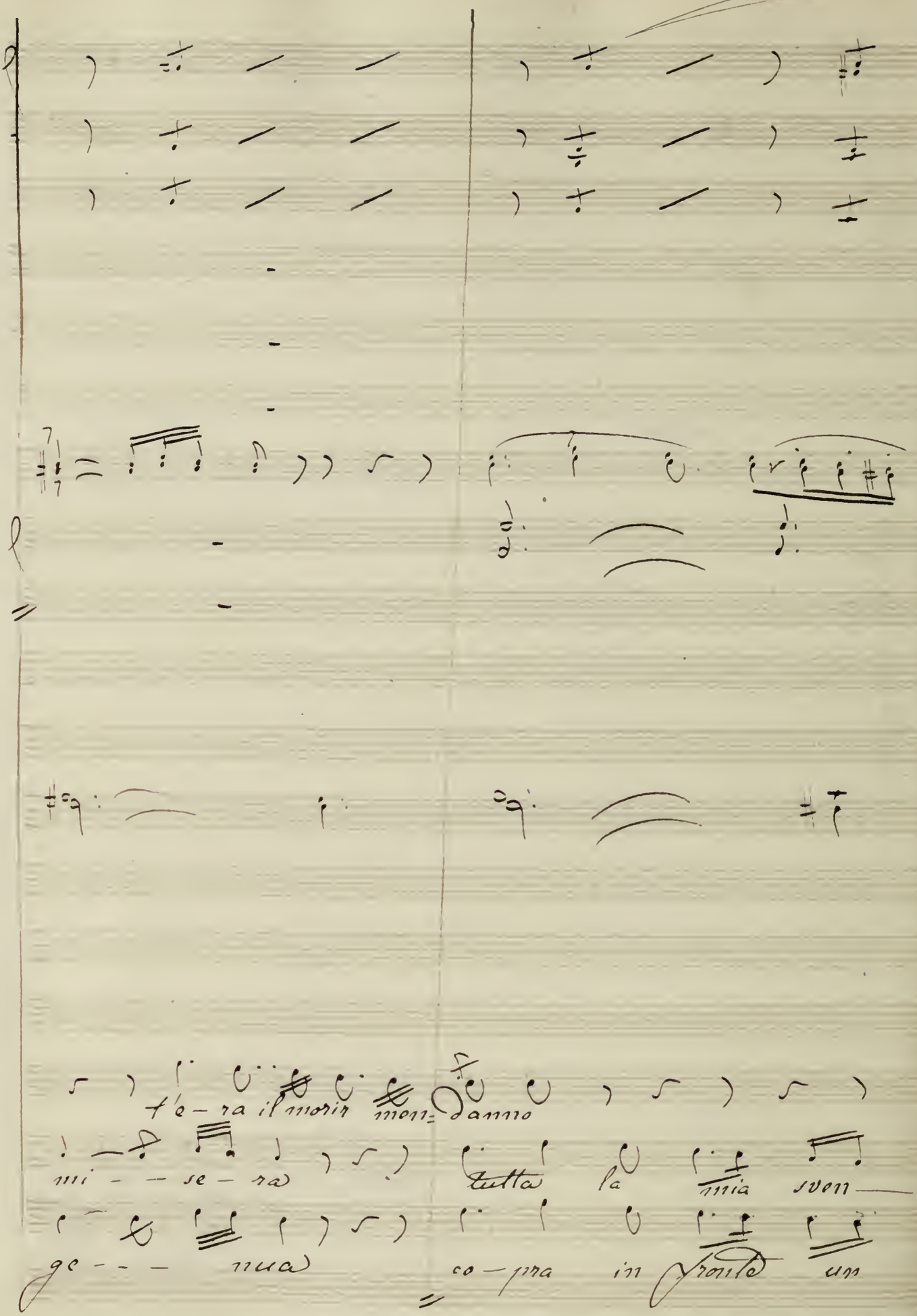
des-----so Deh a questa afflit-ta

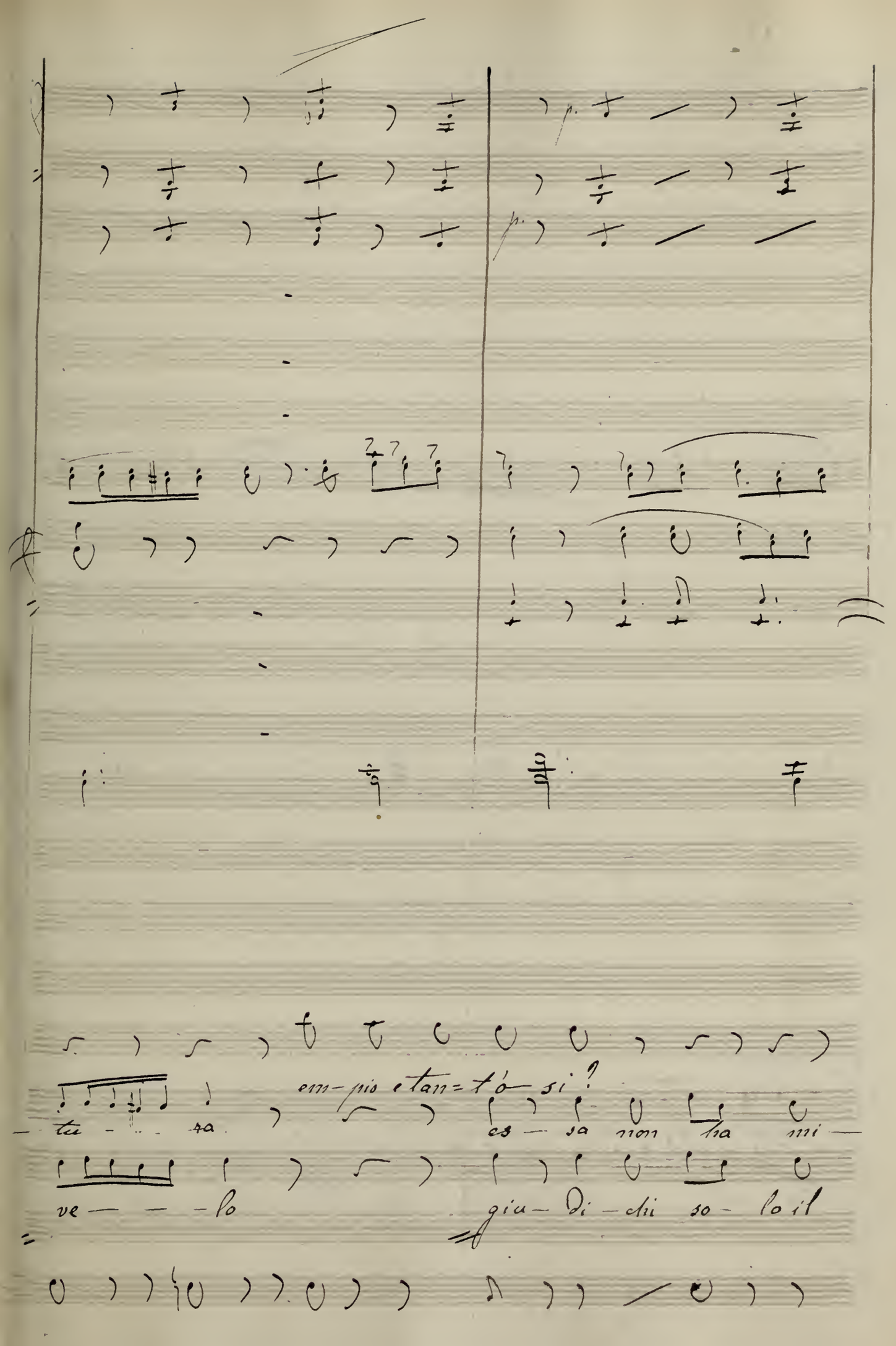
Unis. coi Clar.

chie de re tremo d'u di re d'u di na il

Ver gi ne sia ref pi rar re spi rar con


pria che costui co= no-sce-ra
ve— — — —ro
tutta com-pren-do a—
—cel — — —so
co-pra quest'alma in—


t'e – ra il morir men – danno
mi – se – ra
tutta la mia sven –
ge – – – nua
co – pra in fronte un


p.
p.
em-pio e tan=t'ó si?
— te — sa
es — sa non ha mi —
ve — — — lo
giu — di — cii so — lo il

Unis. Cla:

— su — ra, s'ei m'in-gan — no co — si s'ei m'ingan

Cie — lo qual più di no — — i qual più di

arco

arco

arco

Dolce con espres.

pp.

pp.

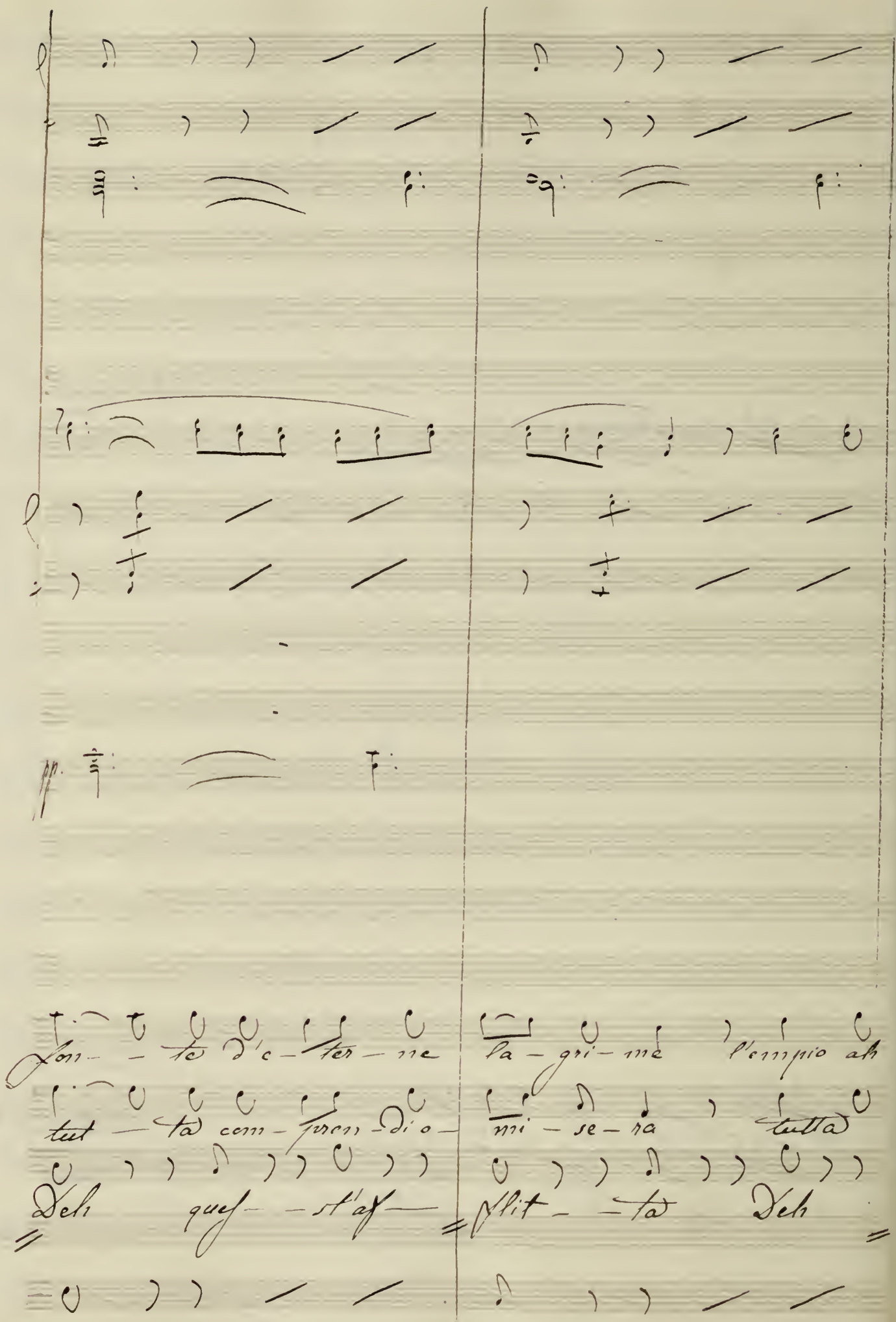
forte ah

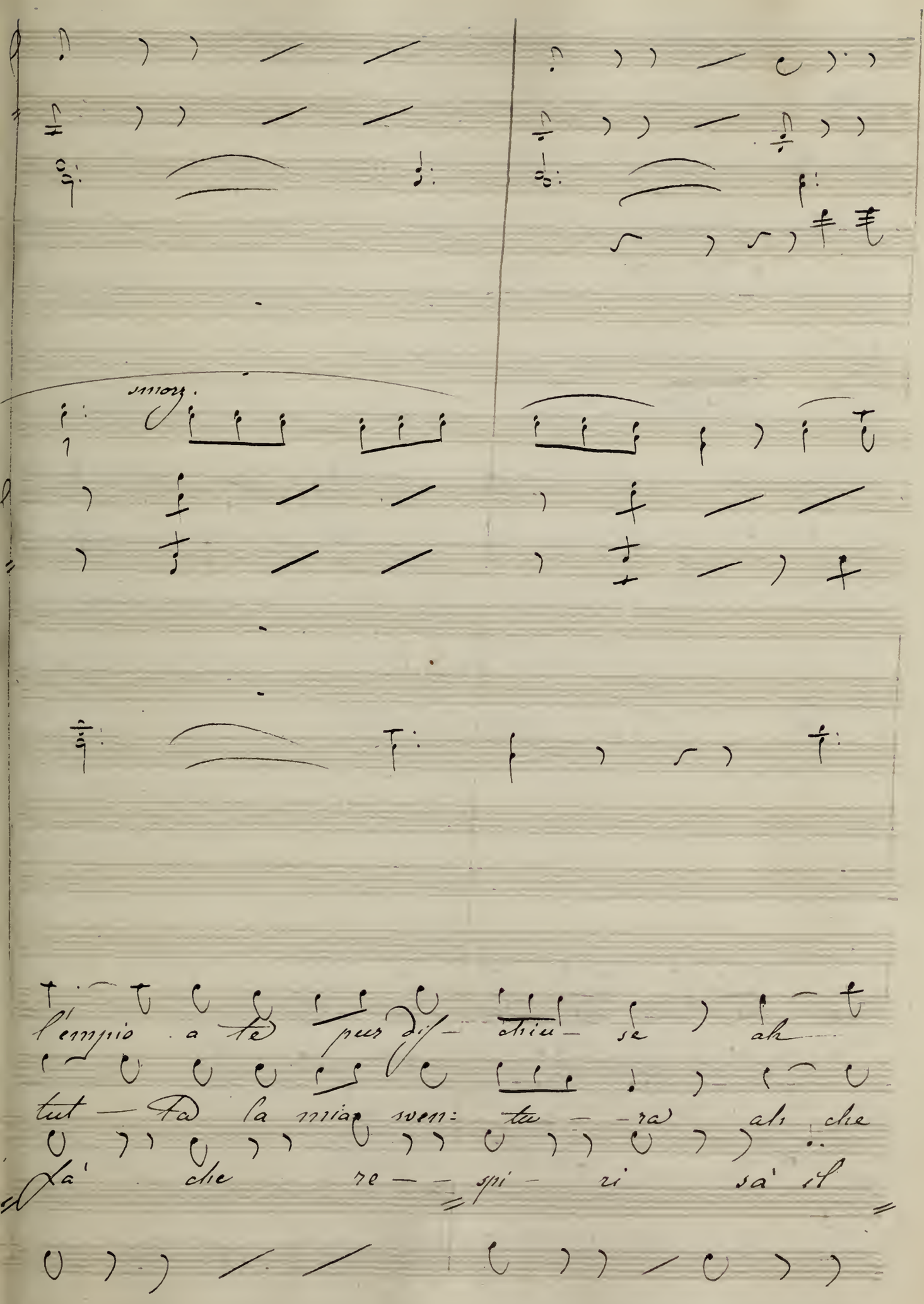
tutta ah

— mò mm'in — gann — mò co — si

no — — i di noi fal — li

arco


pp.
Son — — te d'e — ter — ne la — gri — me l'empio ah
tut — ta com — pren — di o — mi — se — ra tutta
Deh que — — st'af — — flit — — ta Deh


smorz.
l'empio a te pur di- ctiu- se ah
tut — Fa la mia sven: tu — ra al che
la' che re — spi — ri sa' il

8ª Sop. col Cl. 1º

co- -me il mio cor- De-

no non ha no-

Ciel sà il

Pu- -se il mio cor De-

no non ha mi-

ciel Ah

8a 2do Cl.o

pp mezza voce

— lu — se l'em — pio il tuo co — — — re il tuo

su — ra ei min — gan — no co — — — si m'ingan

chi di — no — i

Sal

morendo

pp.

sotto voce

cor — tra di

co — no di

bi

arco

pp.

Sul ponticello

tremolo

sul ponticello

sotto voce

pp

l'em — pio il tuo cor tra —

l'ei — — — m'in — gan — no, co — si

qual più di noi fal —

tremolo sul ponticello

pp

consonya
pio
il tuo
m'inganno
l'onn
s'e
si
li

assai piano e tremolando

arco

arco unis

arco

ff. ob.

Solo

In mi b. con chiavi

In si b.

p

tremolando

arco

1.o col. detto

All.o Misoteb

mf.

Fa Sib.

Fa Sol.

Fa Mib.

Fa Sib

per fi=do

or Basti

der=marti

mi lascia scosta=ti

vieni

rall.
f
f
f

Più mosso

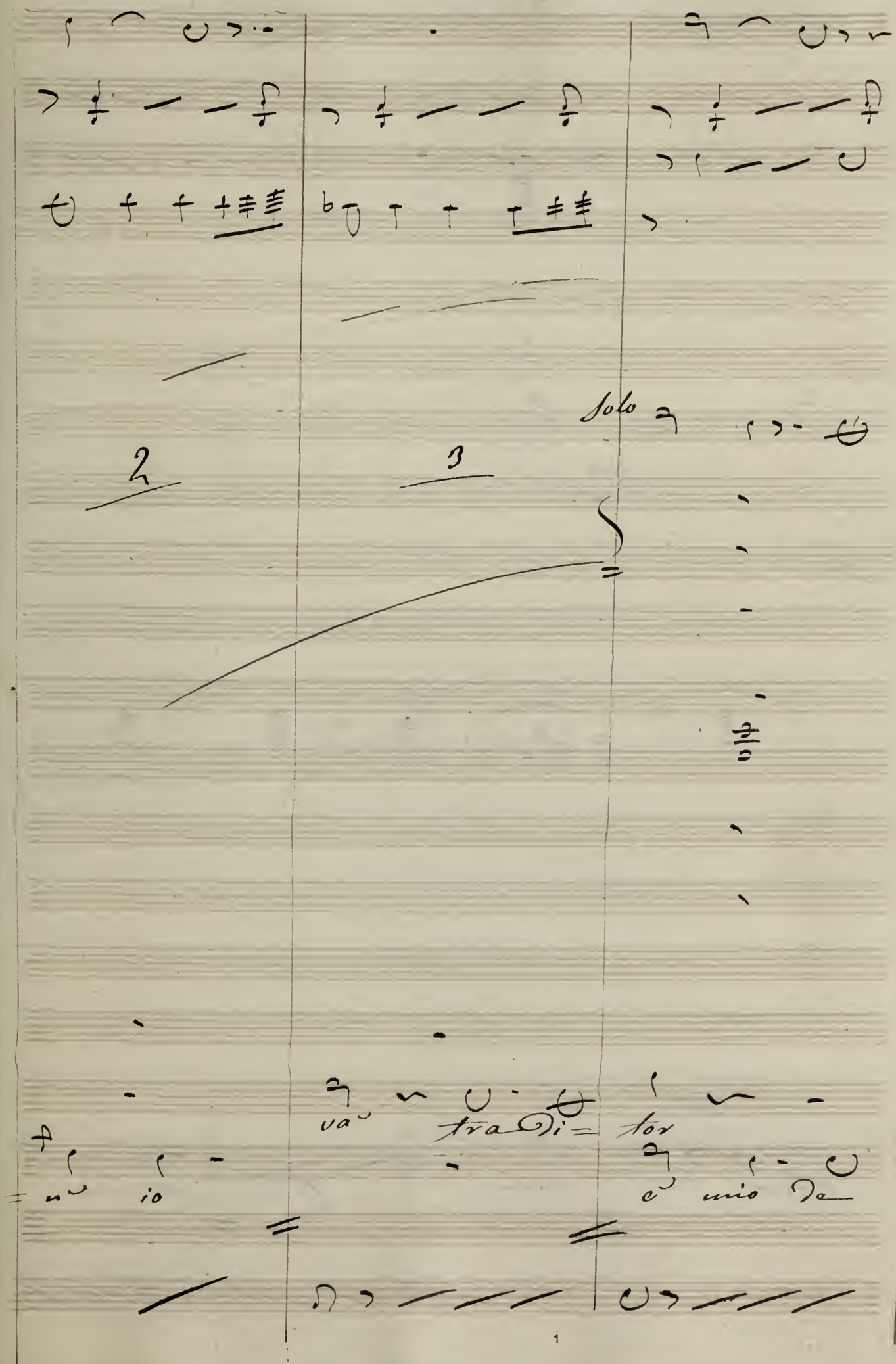
1.

2.

Qual io mi fos- - - si ob- - - bli- - o mi

Più mosso

come
1
lascia
sco = sta.. ti
l'amante
tu mo so...


2
3
Solo
va
tra di = tor
io
e mio

1. 2.

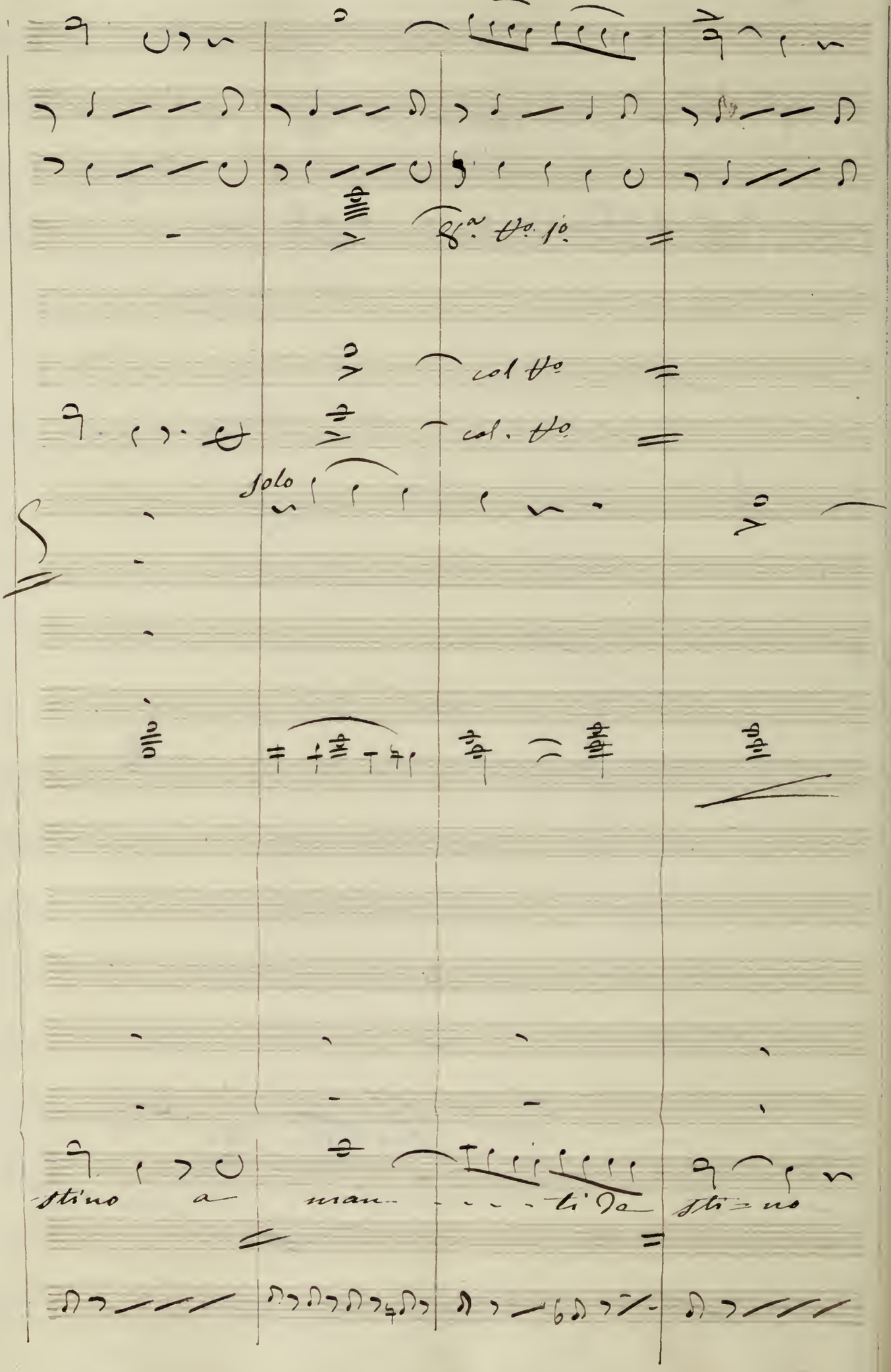
8va. 8va. 8va.

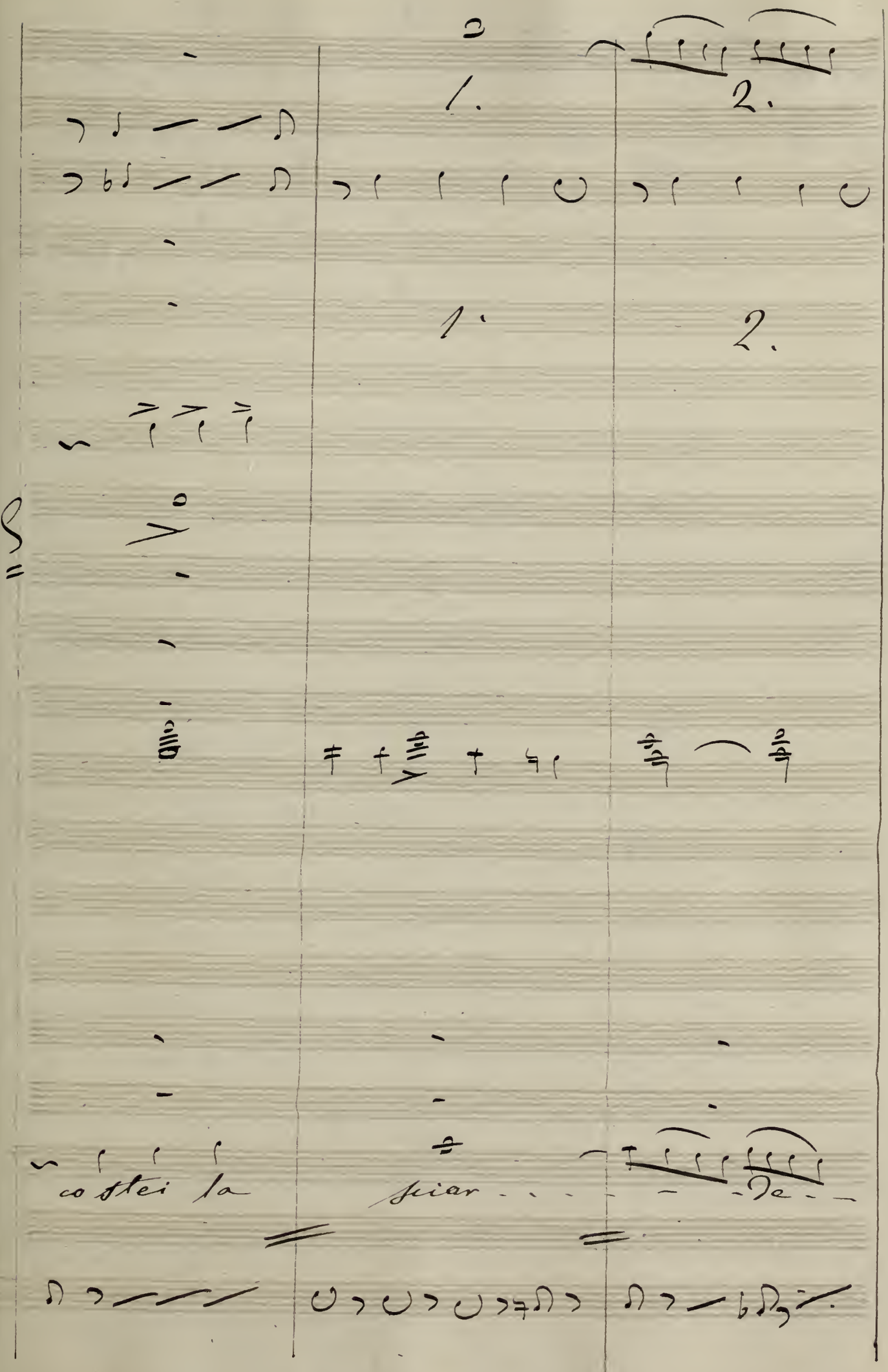
col 8va

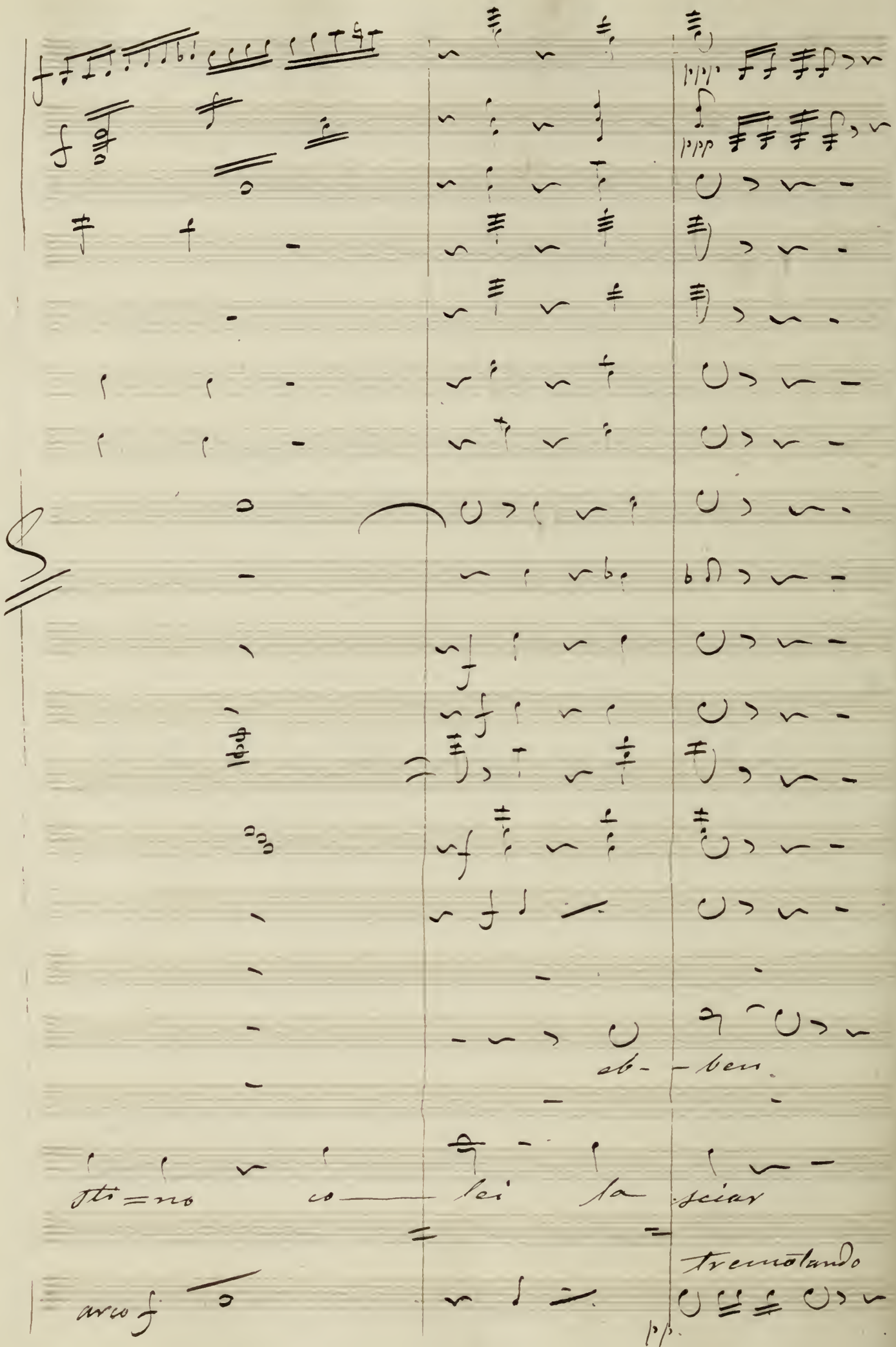
col. 8va

solo

stino a man - - - - ti da stino




1.
2.
1.
2.
costei la
fiar . . .
de


ob- -bem.
sto=no co— lei la sciar
tremolando
arco f
pp

(reprimendo il furore)
lo compi...
lo compi...

par=ti
e'

pp

3.a al 1.o

pp

f

Se gui-do

ah no giam=mai ah no

pp

dol
dol
vanne
(sprorompendo)
ch'pria spi=rar

Violino

Viole

Flauti

Oboe

Clarini in Si b.

Corni in Do / Sol.

Trombe Re

Trombe in Do

Fagotti

Tromboni

Cimbasso

Timp.i e Cassa

Norma — Si — mi lasciam — Da gno figlio —

Adelgisa

Pollione

Viol.li

All.o assai Agit.o

solo
p
f
= blia promessa e o-no-= ra male det-to dal mio sdegno non go

Drai d' un empio a mo-re non go-dro di un empio a

Fl. 1°. & 1°. Clar

Smorz.

Solo.

mo — re vanno si mi lasciain- de-quo figli ob-

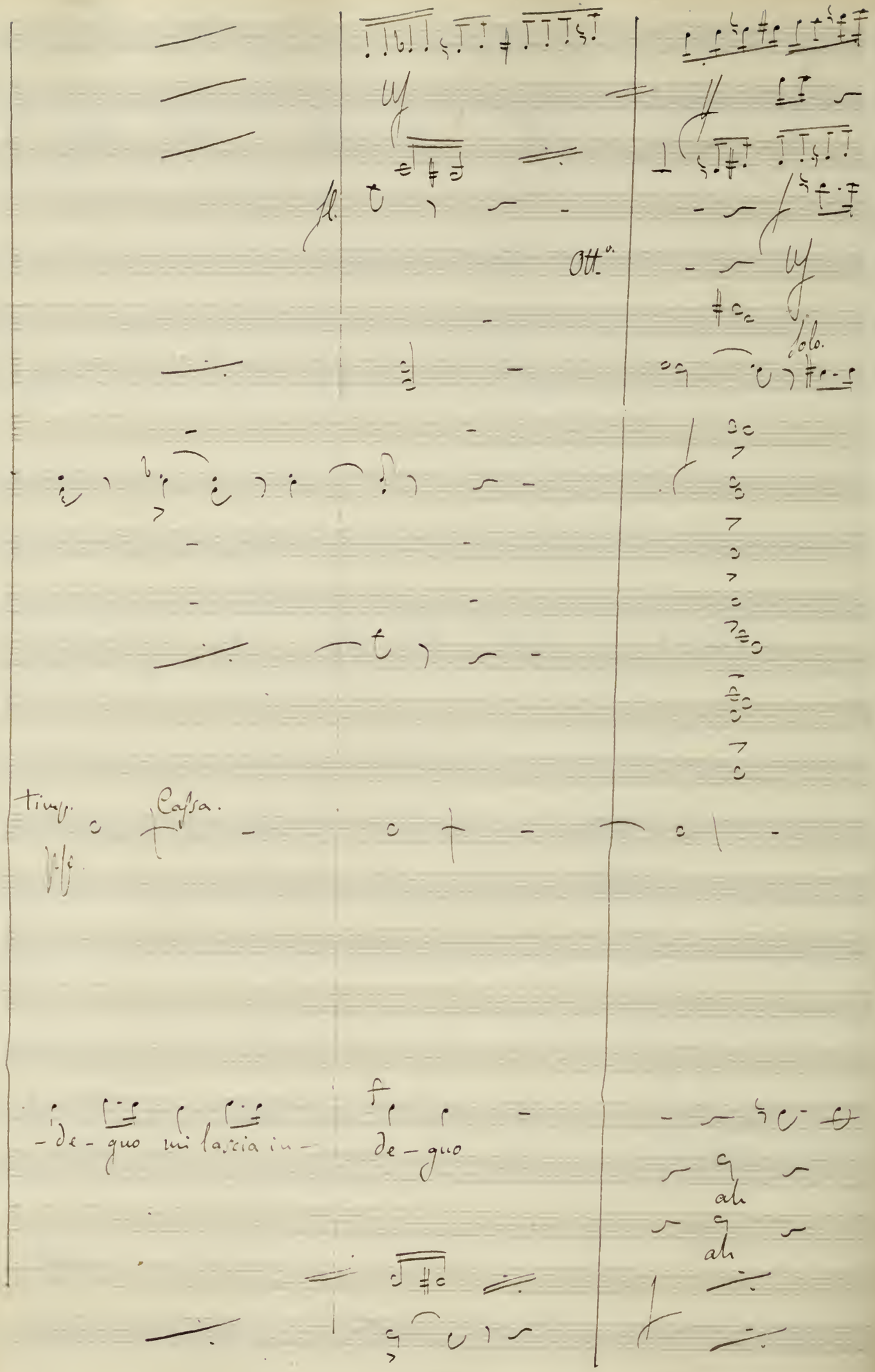
accell°.

Timp.

Cassa.

blia promessa e o — no — e vanne si mi lascia in —

accell°.


Ott.
solo.
timp.
Cassa.
de - quo mi lascia in -
de - quo
ah
ah

8a. 1o. Cla.

1o. Vo.

onde e te. sui

ven-ti se- gui-

ranno mie furie ar-

giorno

rug gi-

dettao

e notte

o

-den-ti

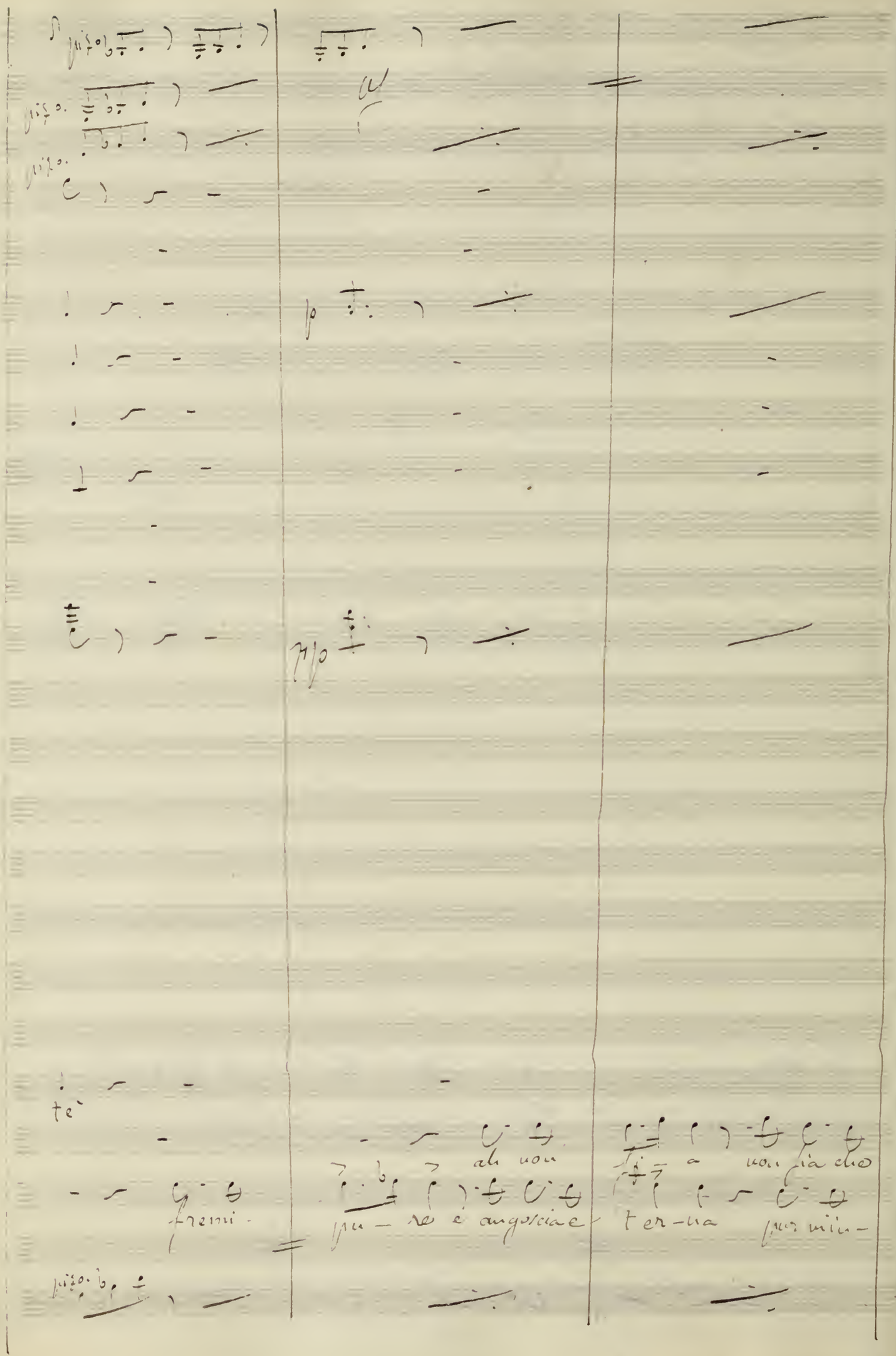
mia ven-

1°. V°.

14 V°.

Solo

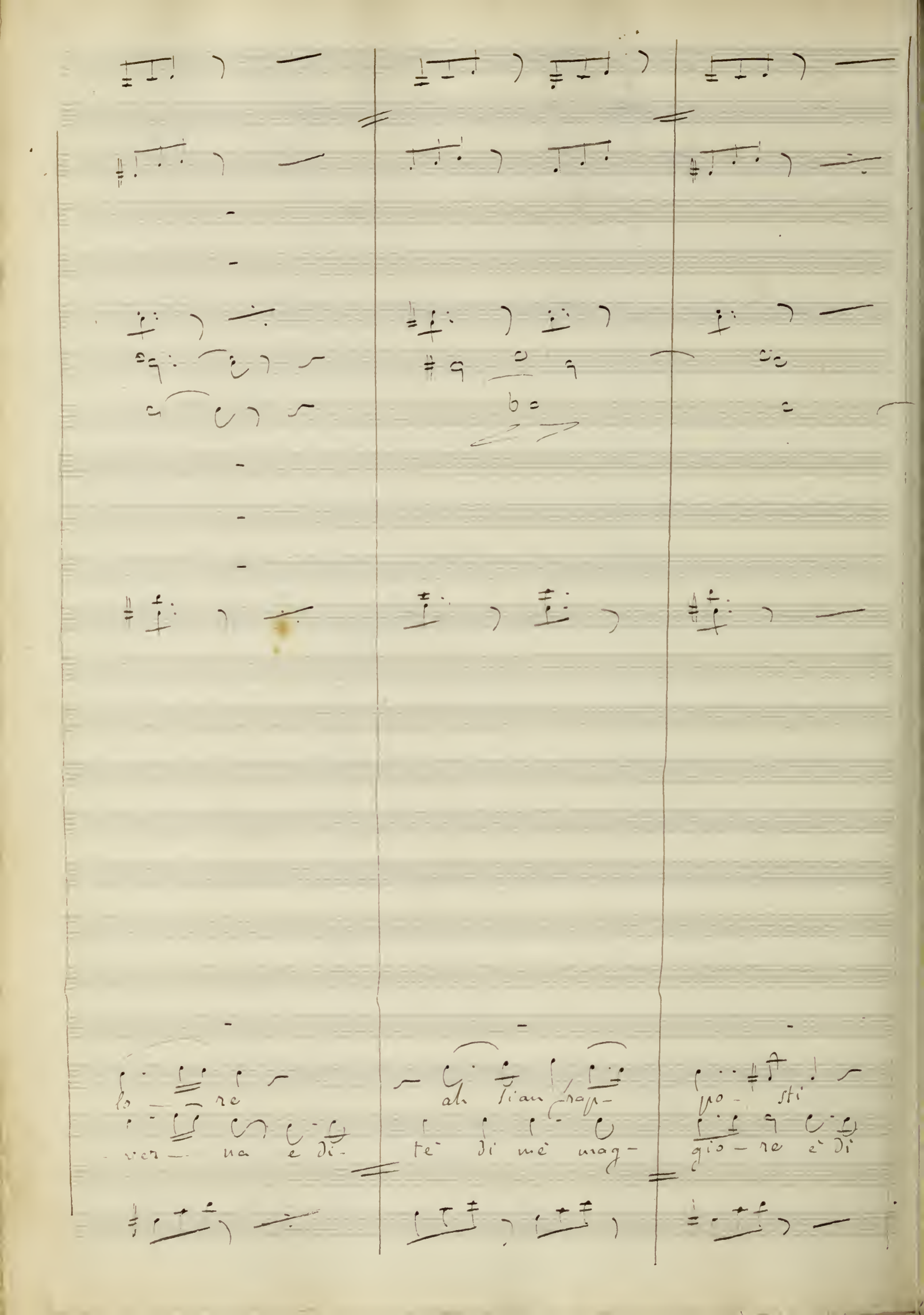
vai... d'intor-no a te rug-gi- rai d'intor no a.


te
ah non
fi - a non sia che
frenii -
pu - ro e angoscia e
ter - na
pur min -

solo

costi al mio co — re si rio do —

-pre -chi il tuo fu — rore quest'a — mor che mi go —


lo — re
ver — na e di-
ah Tian rap-
te di me mag-
po - sti
gio - re e di

Vf 8°.

8ª. 1°. Cla.

ah sian frap- pos- ti fra- me-
te di me mag- gio- re freni pure e angoscia e-

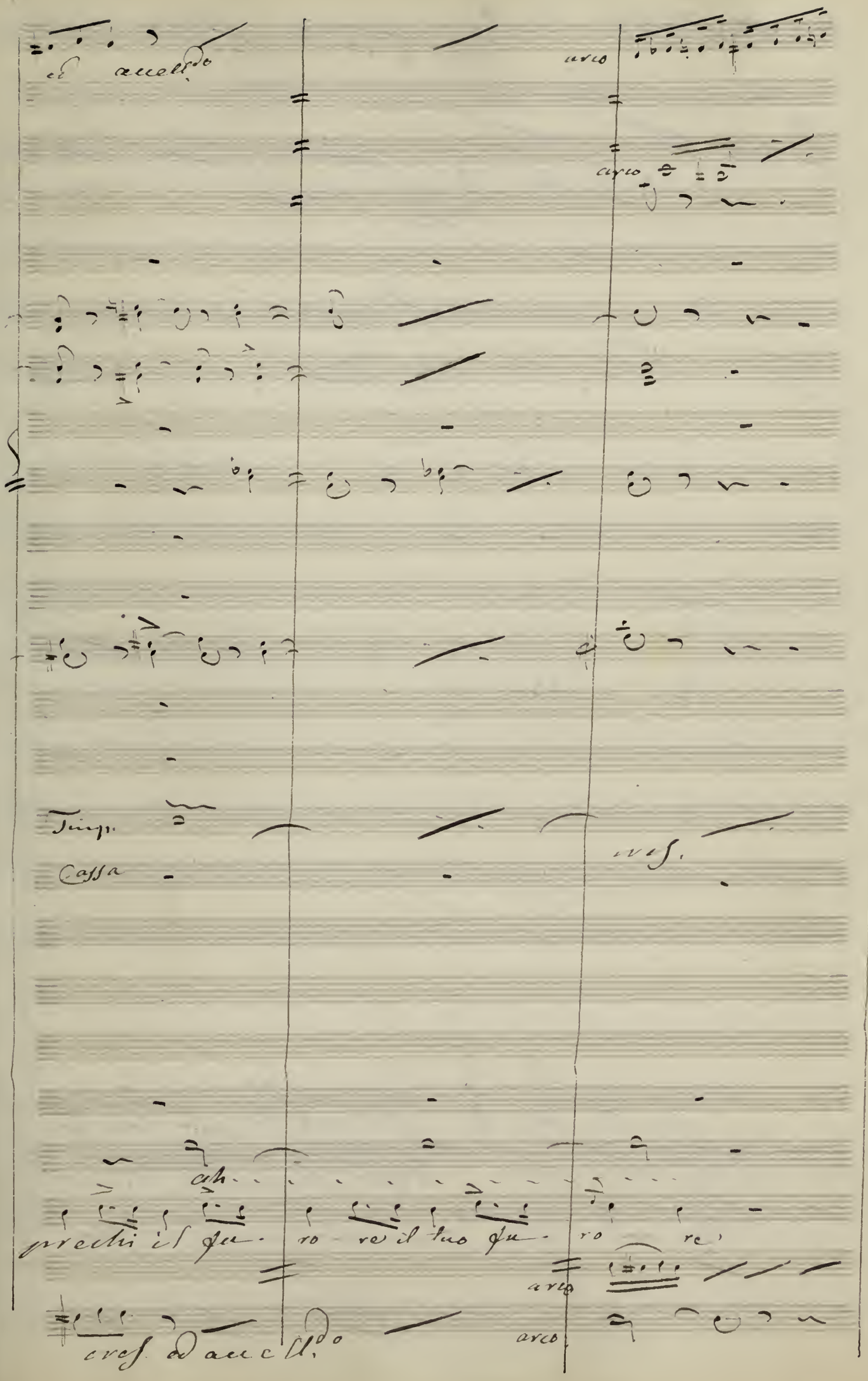
el

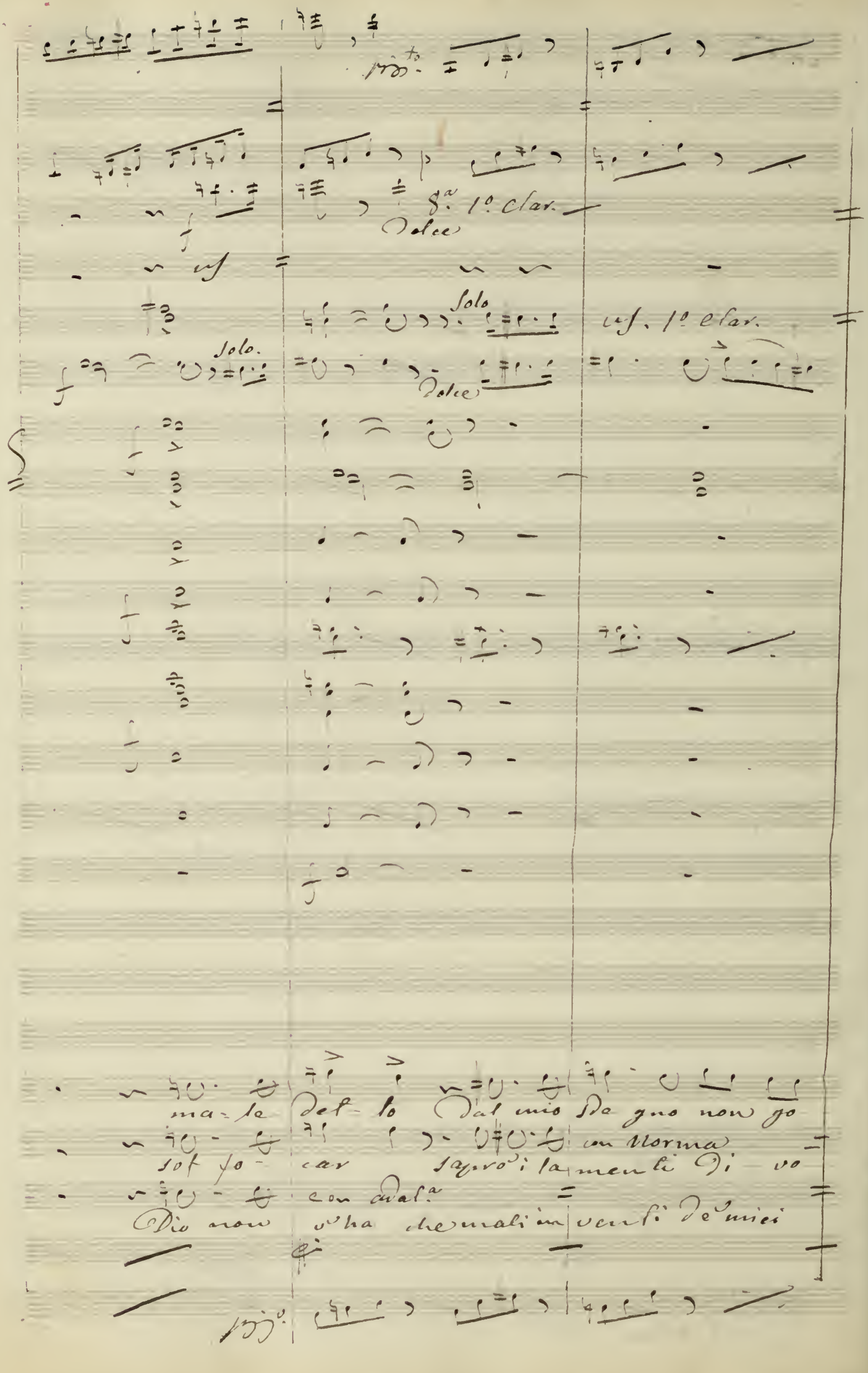
Andd.

tore — ro — re pur in im-

e il tra-di- pre — chi il tuo fu-

sem-pre — ter-na pur mi in-


al uccello
arco
arco
Timp.
Cassa
cresc.
ah
prechi il gu- ro re il tuo gu- ro re
arco
arco
cresc. al uccello


pizz.
8va 1o Clar.
Dolce
Solo
Solo.
Dolce
cf. 1o Clar.
ma se del lo dal mio de gno non go
sol so car sapro' i la men ti di vo
con dal a
Dio non v'ha che mali in venti de' miei
pizz.

Ora i Sun'empio a mo re
vare i miei lor men ti mori ro perche si
mali altri più co cen ti male. Det to io fui quel

Solo

torno faccia il cru doai figli a te faccia il
giorno che il De stin m'aperse a te male

rinf. sempre e stringendo

arco

arco

ff. tutti

ff. tutti

ff. ob.

male del=to dal mio de gno non go —
vendo ai figli a te
del=to io fui per te

arco. string. sempre

Drai Dimenqio a mor

Dio non vo has chemati in venti de mici

Più mosso

Timp.
e Cassa

Gantam

Norma

ah suon di

Adalgisa

ah suon di

Polione

certi ah qual-

Coro di dentro

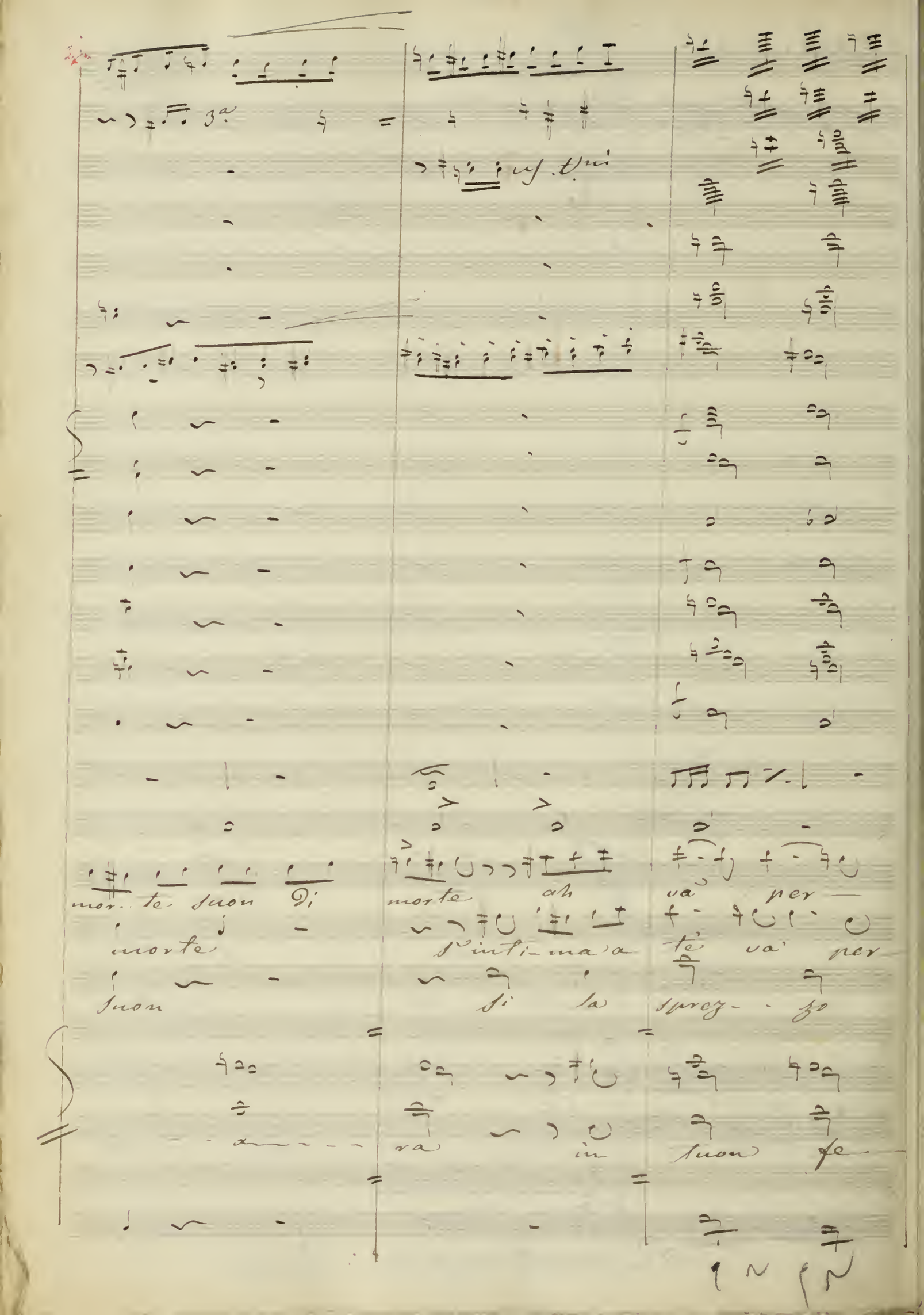
sop. ms. ten.

Nor - - - ma

Nor - - - ma Nor — ma all'

Banda di dentro

Più mosso

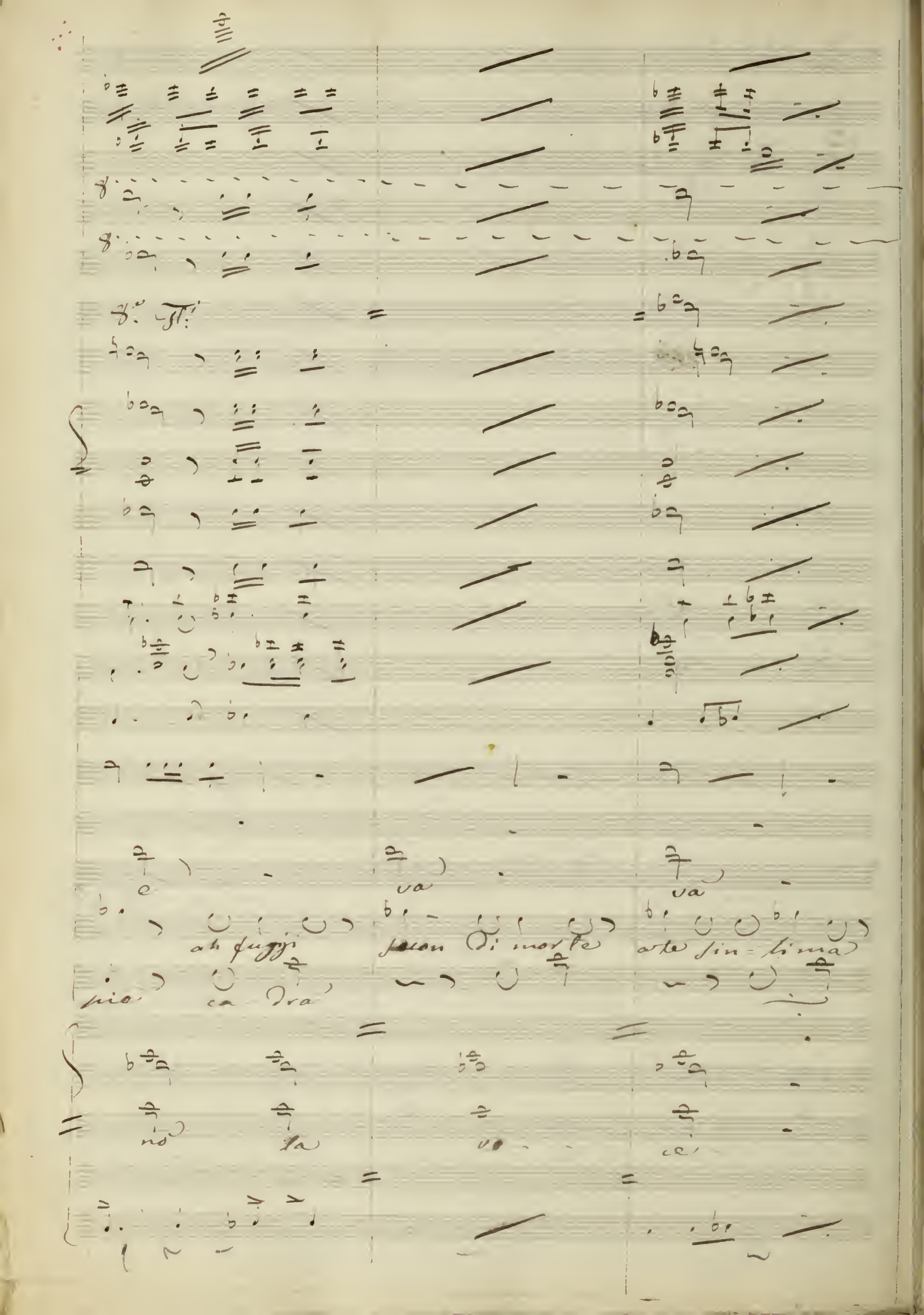

3a
mor.. te suon Di
morte
suon
morte ah
s'inti-ma a
si la
va per
te va per
sprez- - zo
ra in
suon fe-

te qui pronta all' è per te qui pronta all'

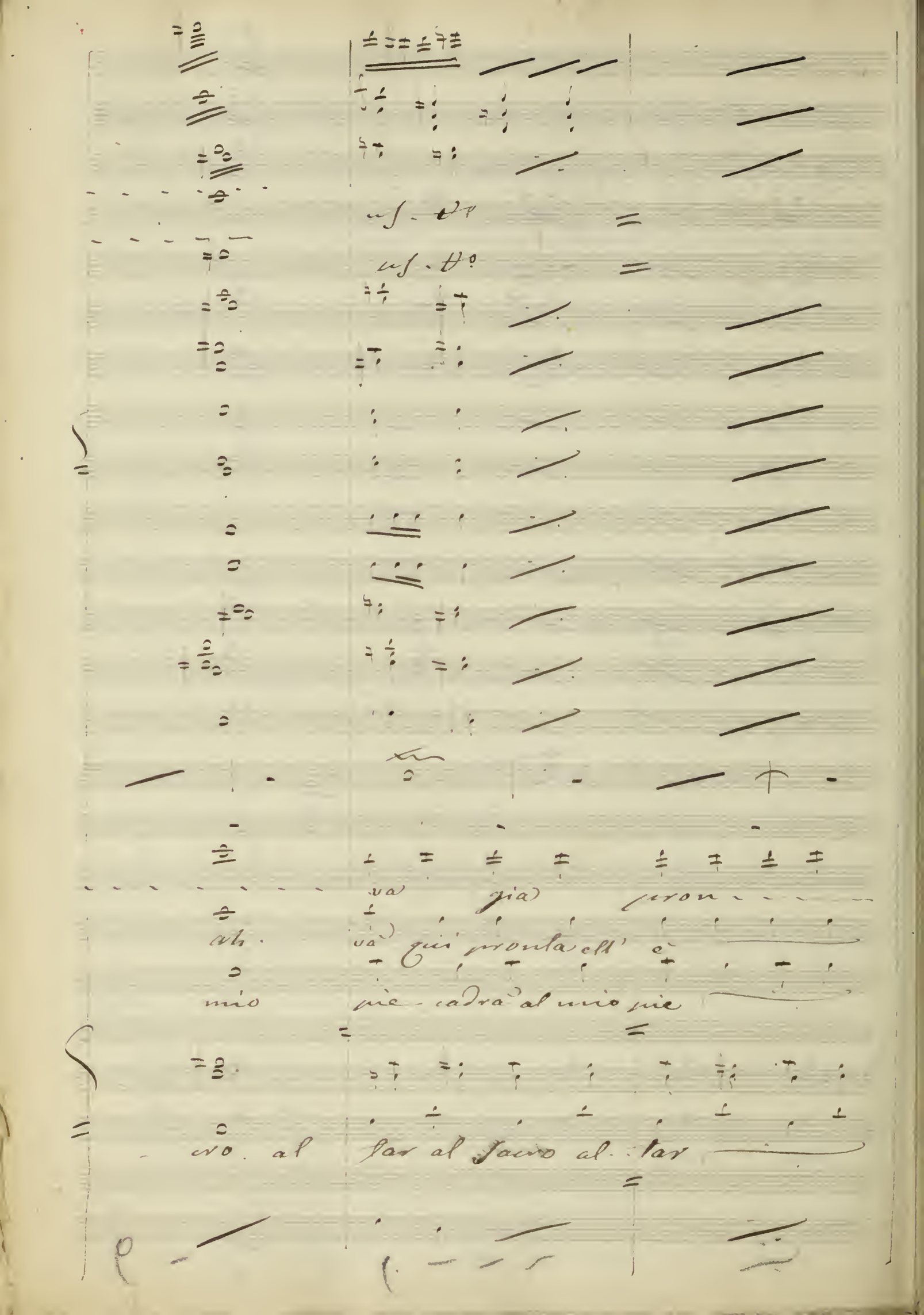
te è per

si ma prima mi ca dra il tuo nume al

ro e de gr min sul suo


va
va
ah fuggi
pien di morte
ate fin-ima
pie
ca dra
no
la
va
ce

ah
va
al
Nor ma
al
sa


va già pron
ah va qui pronta ell' è
mio pie - cadrà al mio pie
vo al far al sacro al - tar

ta ell'
tav

Fine dell' atto 1mo

UNE LETTRE DE BELLINI

Menestrel — 12 avril 1868

Dans sa dernière chronique du *Temps*, M. Feyrnet régale ses lecteurs d'une lettre de Bellini, empruntée à la biographie historique et artistique du chantre aimé de la *Norma* et de la *Sonnambula*, intéressant volume de M. Arthur Pougin, qui paraîtra demain lundi à la librairie Hachette. Un portrait à l'eau-forte, portrait authentique et inédit, et des autographes de Bellini, illustrent le livre de M. Pougin, dont il a bien voulu nous communiquer les épreuves.

Voici d'abord la touchante lettre écrite par Bellini à son ami Florimo, en date du 26 décembre 1831, à l'issue de l'inconcevable *fiasco* de *Norma*, à Milan. Ce document tiendra l'une des premières places dans les annales des tristes jugements portés trop souvent, même par le public, sur des œuvres lyriques incomprises aux premières auditions :

Bien cher Florimo,

Je t'écris sous l'impression de la douleur, d'une acerbe douleur que je ne puis exprimer, mais que toi seul peux comprendre. Je viens de la Scala.

Première représentation de la *Norma !*

Le croirais-tu ? *Fiasco ! fiasco ! solennel fiasco !*

A te dire vrai, le public a été sévère; il semblait positivement venu pour me juger et me condamner, et avec précipitation (du moins, je le crois); il a fait subir à ma pauvre *Norma* le sort de la druidesse elle-même.

Je n'ai plus reconnu ces chers Milanais, qui accueillirent avec tant d'enthousiasme, avec la joie sur le visage, avec la chaleur dans le cœur, *Il Pirata*, la *Straniera* et la *Sonnambula;* et pourtant, je croyais leur en présenter une digne sœur dans *Norma* ; mais, malheureusement, il n'en a pas été ainsi : je me suis trompé, j'ai fait une bévue; mes pronostics étaient faux et mes espérances sont déçues. Eh bien ! malgré tout, — je te le dis à toi seul et le cœur sur les lèvres, si toutefois la passion ne m'égare pas, — l'introduction, la cavatine de Norma, le duo des deux femmes avec le trio qui suit, le finale du premier acte, et puis l'autre duo des deux femmes et le finale entier du second acte qui commence par l'hymne de guerre, sont de tels morceaux de musique et me plaisent tant (modestie !), que, je te le confesse, je serais heureux d'en pouvoir toujours faire de semblables dans le cours de ma vie artistique. *Basta !!!*

Dans les œuvres théâtrales, le public est le juge suprême. Cependant, je compte en appeler de l'arrêt qu'il a rendu contre moi, et, s'il en arrive à se détromper, j'aurai gagné la cause, et je proclamerai alors la *Norma* le meilleur de mes opéras; sinon, je me résignerai à mon triste sort, et je dirai pour me consoler : les Romains n'ont-ils pas sifflé l'*Olympiade* du divin Pergolèse?...

Je pars par le courrier, et j'espère arriver à Naples avant la présente. Mais l'un des deux, ou moi ou cette lettre, te fera connaître le triste sort de la *Norma* sifflée. Ne t'afflige pas trop de cela, mon bon Florimo. Je suis jeune, et je me sens dans l'âme la force de pouvoir prendre une revanche de cette chute terrible.

N'est-elle pas touchante, cette préoccupation de Bellini de ne pas trop affliger son ami, à l'heure même où il est si vivement affligé lui-même?

Que de soirées triomphantes devaient consoler le musicien de cette première soirée de *Norma* ! (Et combien de chefs-d'œuvre, à l'origine, ont été ainsi mal jugés par le public et la presse.)

M. Pougin a dédié son volume à Rossini. Le maître y lira avec quelque émotion, je pense, ajoute M. Feyrnet, ces lignes de Bellini :

« Je viens d'entendre pour la trentième fois le divin *Guillaume Tell*, et je me persuade chaque jour davantage que nous, les compositeurs du jour, nous ne sommes qu'autant d'insectes, comparés au maître des maîtres. Pour moi, *Guillaume Tell* vaut la *Divine Comédie* du Dante. Je ne comprends pas comment chacun ne l'étudie point comme un modèle. Dans mes études quotidiennes, je ne me sépare jamais de mon *Guillaume Tell*, véritable prodige de l'art. »

Entr'autres documents intéressants, le livre de M. Pougin contient ce curieux portrait de Bellini, esquissé de façon très-originale par Henri Heine :

« ...C'est un préjugé de croire que le génie doit mourir de bonne heure. « Je crois qu'on a assigné l'espace compris entre trente et trente-cinq ans comme l'époque la plus pernicieuse pour le génie. Que de fois j'ai plaisanté et taquiné à ce sujet le pauvre Bellini en lui prédisant qu'en sa qualité de génie, il devait mourir bientôt, parce qu'il atteignait l'âge critique ! Chose étrange ! Malgré notre ton de gaîté, cette prophétie lui faisait éprouver un trouble involontaire : il m'appelait son *jettatore* et ne manquait jamais de faire le signe conjurateur.... Il avait tant envie de vivre ! Le mot de mort excitait en lui un délire d'aversion : il ne voulait pas entendre parler de mourir; il en avait peur comme un enfant qui craint de dormir dans l'obscurité... C'était un bon et aimable enfant, un peu suffisant parfois : mais on n'avait qu'à le menacer de sa mort prochaine pour lui rendre une voix modeste et suppliante, et lui faire faire, avec deux doigts élevés, le signe conjurateur du *jettatore*... Pauvre Bellini !

« — Vous l'avez donc connu personnellement? Etait-il bien ?

— Il n'était pas laid. Nous autres hommes, nous ne pouvons guère plus que vous répondre affirmativement, à une pareille question sur quelqu'un de notre sexe. C'était un être svelte et élancé, ayant des mouvements gracieux et presque coquets; toujours *tiré à quatre épingles*; figure régulière, allongée, rosâtre; cheveux blond clair presque dorés, frisés à boucles légères; front noble, élevé, très-élevé, nez droit, yeux pâles et bleus, bouche bien proportionnée, menton rond. Ses traits avaient quelque chose de vague et sans caractère, comme le lait, et cette face laiteuse tournait quelquefois à une expression aigre-douce de tristesse. Cette tristesse remplaçait l'esprit sur le visage de Bellini; mais c'était une tristesse sans profondeur, dont la lueur vacillait sans poésie dans les yeux, et tressaillait sans passion autour des lèvres. Le jeune maëstro semblait vouloir étaler dans toute sa personne cette douleur molle et flasque. Ses cheveux étaient frisés avec une sentimentalité si rêveuse, ses habits se collaient avec une langueur si souple autour de ce corps élancé; il portait son jonc d'Espagne d'un air si idyllique, qu'il me rappelait toujours ces bergers que nous avons vu minauder dans les pastorales avec houlette enrubannée et culotte de taffetas rose. Sa démarche était si demoiselle, si élégiaque, si éthérée ! Toute sa personne avait l'air d'un soupir en escarpins. Il a eu beaucoup de succès auprès des femmes, mais je doute qu'il ait fait naître une grande passion. Pour moi, son apparition avait quelque chose de plaisamment gênant, dont on pouvait tout d'abord trouver la raison dans son mauvais langage français. Quoique Bellini vécût en France depuis plusieurs années (1), il parlait le français aussi mal qu'on le pourrait parler en Angleterre. Je ne devrais pas qualifier ce langage de mauvais; mauvais est ici trop bon. Il faudrait dire : effroyable ! à faire dresser les cheveux ! Quand on était dans le même salon que Bellini, son voisinage inspirait toujours une certaine anxiété mêlée à un attrait d'effroi qui repoussait et retenait tout ensemble. Ses calembours involontaires n'étaient souvent que d'une nature amusante, et rappelaient le château de son compatriote, le prince de Pallagonie, que Goëthe dans son voyage d'Italie, représente comme un musée d'extravagances baroques et de monstruosités entassées sans raison. Comme en semblable occasion Bellini croyait toujours avoir dit une chose toute innocente et toute sérieuse, sa figure formait avec ses paroles le contraste le plus bouffon. Ce qui pouvait me déplaire dans ses traits ressortait alors avec d'autant plus de force; mais ce qui me déplaisait n'était pas précisément ce que l'on pourrait appeler un défaut; du moins cet effet n'était-il pas ressenti au même degré par les femmes. La figure de Bellini, comme toute sa personne, avait cette fraîcheur physique, cette fleur de carnation, cette couleur rose qui me fait une impression désagréable, à moi qui préfère la couleur de mort ou de marbre. Ce ne fut que plus tard, après des relations plus fréquentes, que je ressentis pour lui un penchant réel. Cela vint surtout quand j'eus remarqué que son caractère était tout à fait bon et noble. Son âme est certainement restée sans souillure, au milieu des indignes contacts de la vie. Il n'était pas non plus dépourvu de cette bonhommie naïve et enfantine qu'on est toujours sûr de rencontrer chez les hommes de génie, quoiqu'il ne la laissât pas voir au premier venu.... »

(1) Ici le narrateur se trompe, en exagérant la durée du séjour de Bellini parmi nous. Mort à Puteaux le 23 septembre 1835, Bellini était arrivé à Paris seulement dans les premiers jours de 1834. Il ne vivait donc point en France depuis plusieurs années, puisqu'il ne l'a habitée qu'environ dix-huit mois.

SAISON DE LONDRES

Menestrel — 7 avril 1864.

Pour ma première excursion de la saison à travers les champs de la critique, je suis vraiment honteux du mince bagage que j'apporte au *Ménestrel*. *Norma*, et puis *Norma*, et encore *Norma !* Voilà tout le programme de Covent-Garden, le seul des deux théâtres italiens de Londres ouvert jusqu'ici. Va donc pour *Norma !*

Aussi bien, comme on n'avait pas joué cet opéra depuis plusieurs années, c'était tout un événement que cette reprise. Quelle serait, se demandait-on, l'artiste assez téméraire pour ramasser la couronne de chêne tombée du front de Pasta, tombée du front de Grisi? Ce que Mme Pence elle-même n'avait pas osé, Mlle Lagrua l'a tenté, et, malgré le proverbe elle a eu tort. S'attaquer aux préjugés est une folie, quand on ne sent pas la force de triompher; or, ici, il faut bien le dire, les moyens de Mlle Lagrua ne doivent plus, ne peuvent plus lui inspirer cette confiance. Aussi le *Times*, qui témoigne son regret de ce que cette artiste ne soit pas venue en Angleterre dix ans plus tôt, ne lui reconnaît-il qu'un *succès d'estime!* Pour le *Times*, c'est peut-être quelque chose; pour Mlle Lagrua, ce n'est point assez. Chanteuse habile, actrice parfaite, Mlle Lagrua méritait et attendait mieux. La semaine prochaine, nous l'entendrons dans *la Favorite*, et là, du moins, on ne lui opposera certes plus le souvenir de Grisi.

Devinez qui chantait Adalgisa? Mlle Battu, et de la façon la plus ravissante du monde! Vous vous demanderez, sans doute, pourquoi le Théâtre-Italien de Paris, qui a possédé Mlle Battu pendant plusieurs années, s'ingénierait à découvrir, on ne sait où, des Adalgises impossibles. Pourquoi, mon cher directeur? parce que Londres n'est pas Paris, et que le caissier de Covent-Garden est un grand homme.

Un nouveau basso, du nom d'Atry, débutait dans le rôle d'Orovese, un rôle à barbe, comme vous savez. Ceci me rappelle qu'un vieux chanteur de province me disait un jour qu'avec une longue barbe, la première basse profonde venue avait toujours du talent! — « Moi-même, ajoutait-il, toutes les fois que j'ai dû jouer sans ce glorieux appendice, sans cet emblème touffu de la dignité virile, je me suis senti gêné, la voix m'a manqué, mes intonations ont été douteuses, et le public m'a sifflé! Tandis qu'avec une barbe... » — M. Atry va jouer prochainement Marcel des

Huguenots; attendons jusque-là pour le juger définitivement; nous verrons bien si

Du côté de la barbe est la toute-puissance.

Le nom de *Mireille* s'étale déjà dans les rues sur de nombreuses affiches. J'ai voulu voir quel était le théâtre qui s'était si vite emparé d'un opéra à peine éclos à Paris, et j'ai découvert que, comme pour *Faust*, c'est d'une simple taverne que partira le succès d'un ouvrage auquel je souhaite la même chance qu'à son aîné. En effet, c'est à *l'Oxford-Tavern*, Eldorado quelconque du pays, que *Faust* fut chanté pour la première fois, au bruit des choppes de bière et des détonations de *soda-water*. De là, il passa successivement aux théâtres italiens, enfin au théâtre de l'Opéra Anglais. Quel argument en faveur de la liberté des genres, dans les établissements de Paris? Je le livre aux méditations du *Ménestrel*.

De Retz.

Opera Company to Present 'Norma' in Outdoor Setting

A dramatic outdoors location in the middle of a forest will serve as the theater for the Opera Company of Boston's June 11 and 13 production of "Norma, it was announced today by Laszlo Bonis, president, and Sarah Caldwell, artistic director of the company.

The setting will be the natural woodland shell at the Milton Blue Hills Reservation, and starring in the performances will be soprano Beverly Sills, who will be singing the first Norma of her career. Others in the cast will be mezzo soprano Beverly Wolff (Adalgisa), tenor John Alexander (Pollione) and bass Donald Gramm (Oroveso).

Selection of the unusual setting was based both upon its appropriateness for a story which concerns the harassment of the woodland druids by the early Roman legions, and upon "long-range, official" weather forecasts which predict temperatures "in the 75 degree range" and "less than a one-in-ten" chance of rain.

Assisting with arrangements is MDC Commissioner John Sears. Parking will be available in the ski tow area which adjoins the shell. Single admission seats are available in all price ranges at the Opera Company offices, 172 Newbury St., or by phoning 267-8050.